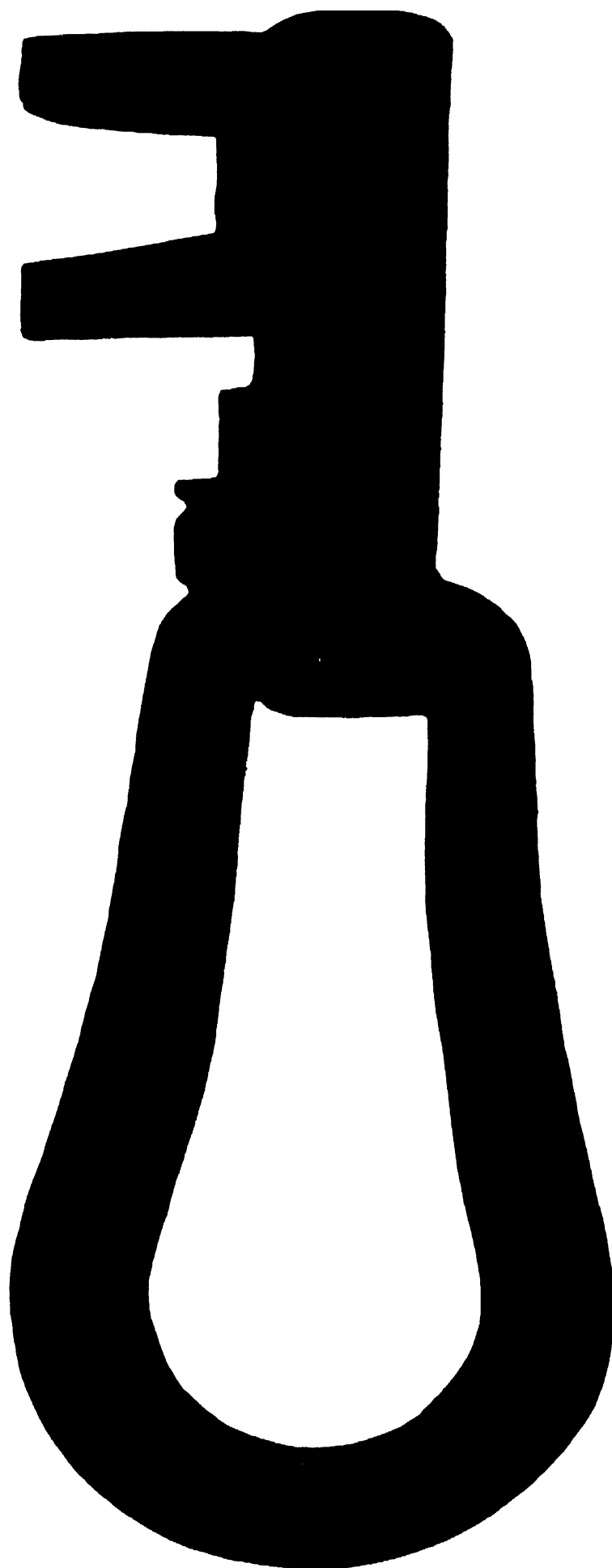


日本のかたち



FORMS IN JAPAN

*by Yuichiro Kōjirō translated by Kenneth Yasuda
photographs by Yukio Futagawa*

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Translator's Preface

The interior of a Japanese house is empty, compared to a Western one where paintings, vases, furniture and lamps fill the space permanently. The only permanent fixtures of a Japanese room are a built-in alcove, the strongly patterned tatami floor mats, and the textures and surfaces of the walls and sliding doors. All else is folded and put away—tables, cushions, writing desks, reading lamps, the bedding. A Japanese interior flaunts space as its major attribute.

Especially is this strikingly apparent in the tea-room, virtually empty, which symbolizes the Taoist idea of the all-containing and meets the demand for the aesthetic need for continued change with carefully selected seasonal objects to enhance the air and beauty within the room; for example, in the summer, a low flat bowl for flowers so that the water is visible and cooling; in the winter, deep teacups to retain the heat of the tea as against the shallow cups for summer.

There is an anecdote told of Rikiu, the greatest tea-master, which illustrates well the sense of occasion and its subtle enhancement. "That's not enough," he tells his son as the latter finishes sweeping and watering the garden. The son returns to the job, watering the rocks and raking the sand again. The father then shows him the proper way to prepare a tea-garden, by shaking a maple tree to scatter freshly its gold and crimson leaves over a garden path.

The bare spaces in a Japanese room and the austere severity of a tea-garden emphasize whatever appears in them, just as silence magnifies a thunder clap. Perhaps it is this realization that has guided the Japanese in their creation of form, their exploration of each one

to the limits of its aesthetic logic and their preservation of the perfected statement through the ages—the cultural categorizing and classifying of them for systematic presentation. This reveals a characteristic inability to deal intellectually with aesthetic objects, and shows that their approach is essentially intuitive and poetic. They are intensely involved in creating forms and naming them; and each name is like a poem for them, rich with overtones, nuances, and delight, just as Emerson has said that each word, when first uttered, was a poem. The forms the Japanese have created which are gathered here are the products of sensibility, just as their poems are a poetry of sensibility.

Herein lies the difficulty. For sensibility is an area where artists feel at ease but scholars and interpreters often find themselves lost. For the artist is satisfied if he senses immediately and directly the aesthetic message; he is not usually compelled to explain or convey what it is he has grasped. Scholars and interpreters, however, are expected to explain. Thus they are often embarrassed as they have tried to translate a poem to convey its meaning, often over formidable cultural gaps, until it has been explained quite away or expanded with interpretation and commentary, evaporating its subtleties and destroying directness by circumlocution. Fortunately, however, these lovely forms gathered here do not need translators as do poems. Even more fortunately, the author is a person of sensibility who has for the first time presented these speaking forms in a systematic manner so that their visual aspects become most concrete and immediately tangible.

In my translation I have tried to render the text as literally and naturally as possible; I have tried never to explain it away or to translate the elusive into the obvious. Such faithfulness, I feel, is especially appropriate because, since Japanese thinking is essentially aesthetic, the Japanese language has evolved and developed non-logically. Consequently this non-logical pattern of thought appears quite frequently in Japanese writings, and this text is no exception. Therefore I have tried to be as literal as possible in the hope that this characteristic will become clear to the reader.

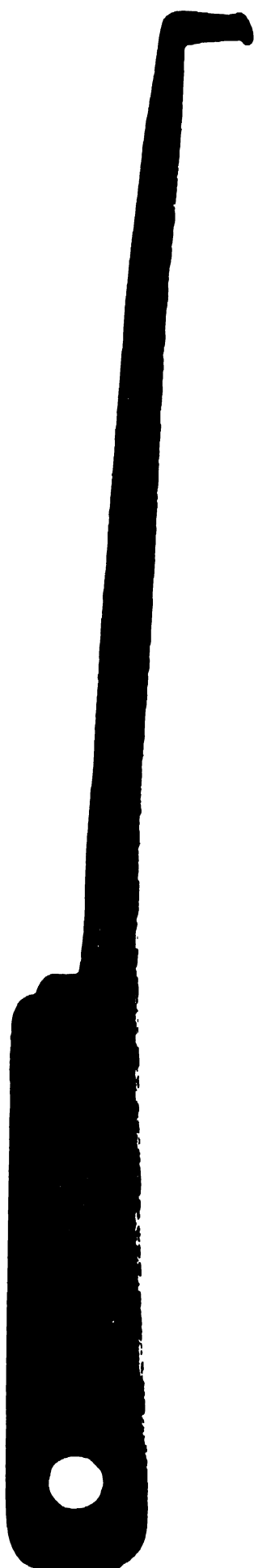
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Perhaps he will at times wonder if too great an exploitation of a non-logical approach is not dangerously close to the illogical. One instance may be the author's use of the term *tetrahedron*, which he asks to have regarded as a figure of speech only.

During the course of translating the text, I could easily find the English equivalent of Japanese words on a concrete plan: for instance, *miru* for "see," *ki* for "tree," *aka* for "red," etc. However with those Japanese words that describe a more nicely discriminated aesthetic level, often I could find no happy equivalent in English; the more subtle the discrimination, the more difficult it became. The difficulty reminded me once again that we in the West are not aware of the need to name certain aesthetic qualities and the distinctions between them which the Japanese have created and named with the special kind of sensibility cultivated by them as their exclusive preoccupation over their long history. Take for instance the term *shibui*, now in vogue among our interior decorators, who have of course exploited only one nexus of its meaning. Other equally recondite terms are *yugen*, *sabi*, *mono no aware*, *sugata*, and so on. But the effort to seize such terms in their full range of meaning is profitable. For they enrich our perceptions. Here to my mind is one of the greatest values of a book such as this; its careful study can add another dimension to our grasp of the aesthetically satisfying.

Honolulu, Hawaii
August, 1964

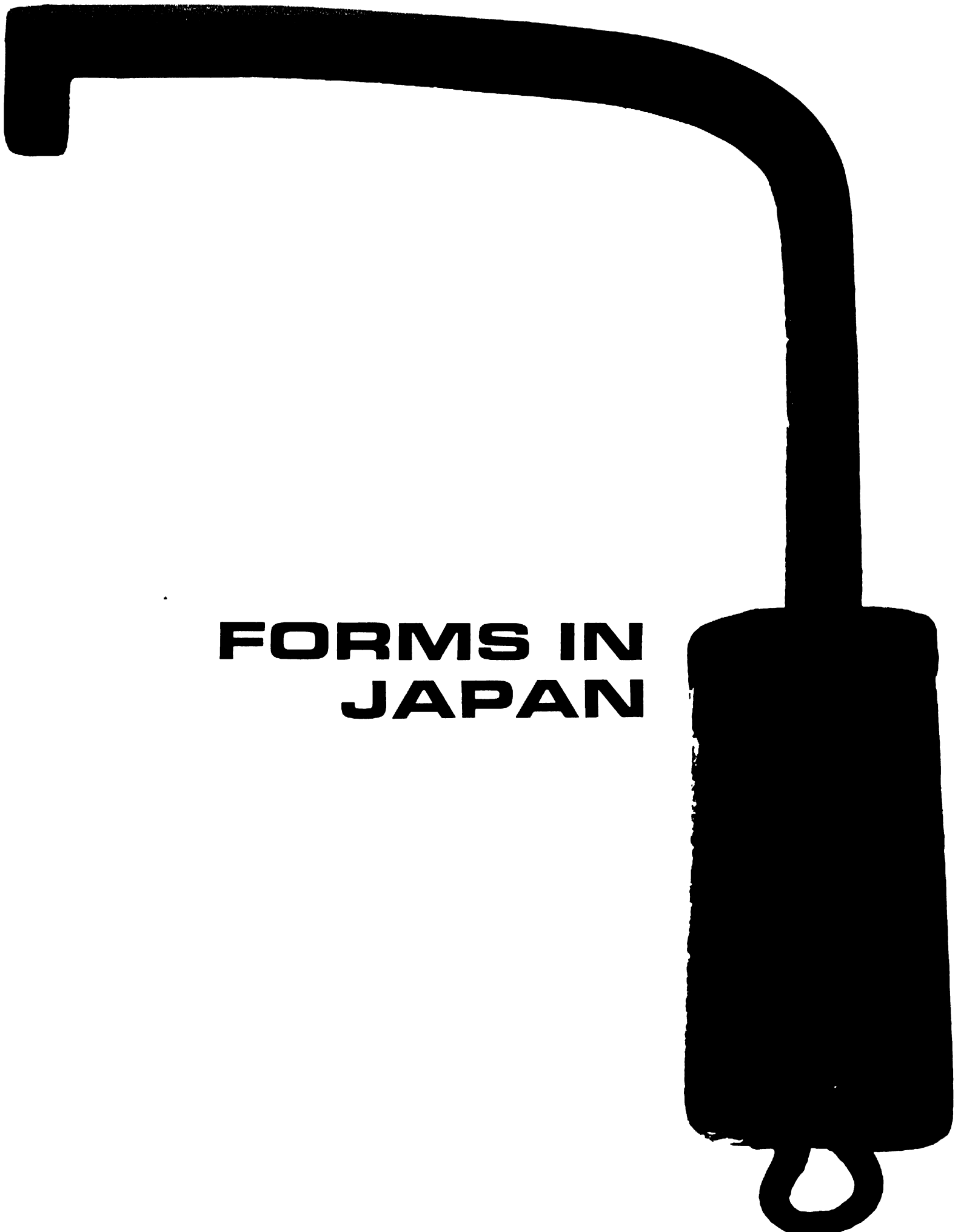
Kenneth Yasuda



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**FORMS IN
JAPAN**



Co-ordinates of Forms

Differences between the cultural forms of Japan and those of Europe and America are evident not only in such large designs as villages and buildings but also in such things as toys and eating utensils. These differences always creep gradually and inevitably to the fore as Japanese artists and designers create their works, no matter how fervently they try to imitate the West. This is probably owing to the same force that makes Japanese writers eventually do an about-face and return to Japanese forms and subjects, no matter how much they have worshiped and imitated the highly developed culture of Europe at certain periods of their lives. This force is the space-climate atmosphere that surrounds us, the Japanese. It may also be our time-history inheritance. Can we escape from these conditions of space and time within which we are born and reared? In the West, the misfortunes of war have made many artists exile themselves from their native countries or cities. Even to this day artists traditionally flock to Paris, the mecca of art. However, as their works are examined carefully, the period during which their names became established in foreign countries usually was, strangely enough, the time when the influence of the country of their birth and their nationality was still implicit in their works. It is the same with Japanese exile artists. The paintings by Sugai Kumi, of Paris, and Kusaka Yayoi, of New York, are good examples. I cannot help recognizing in the former something in common with Japanese crests and calligraphy; and in the latter with Edo's fine printed patterns.

If it be true that we cannot escape ultimately from Japanese time-space conditions and that we are able to speak uniquely to the world at large, why is it that we have not tried to come to closer grips with Japanese culture analytically and systematically? This is undoubtedly because of the lingering effects of our unconditional admiration for Western civilization and enlightenment. This view was virtually forced on us by our leaders after our long period of national isolation but was actually adopted by the Japanese peoples with mixed feelings. However, at present, further Western imitation is no longer useful domestically, and now we are facing a period in which many aspects of Japanese culture are attracting ever-increasing attention abroad.

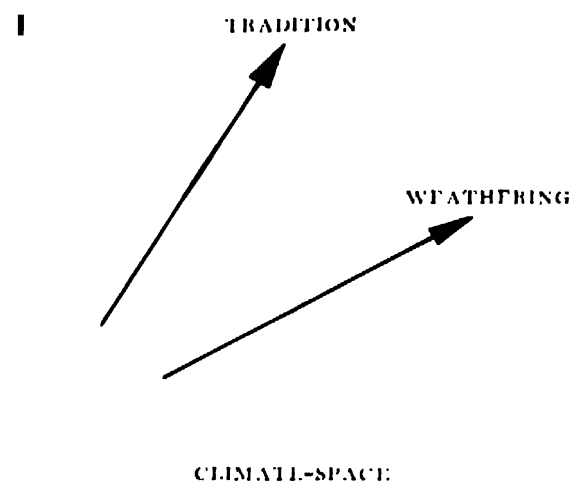
In the spring of 1960, the World Design Conference was held in Tokyo, a fact which in itself reflects this trend. At that time Kamekura Yusaku made a statement concerning Japanese "forms"; however, did we on the whole present to those designers, gathered here from all over the world, the Japan they sought? Did we, moreover, prepare ourselves for them? The statements on Japan made by foreigners then were too fragmentary for the most part and too superficial. At the same time it was shown that the Japanese themselves knew too little of their own country. It was owing to our own failure to understand and articulate our concepts about form that, in the spring of that same year, my colleagues and I began the work of producing a systematic analysis of "Forms in Japan."

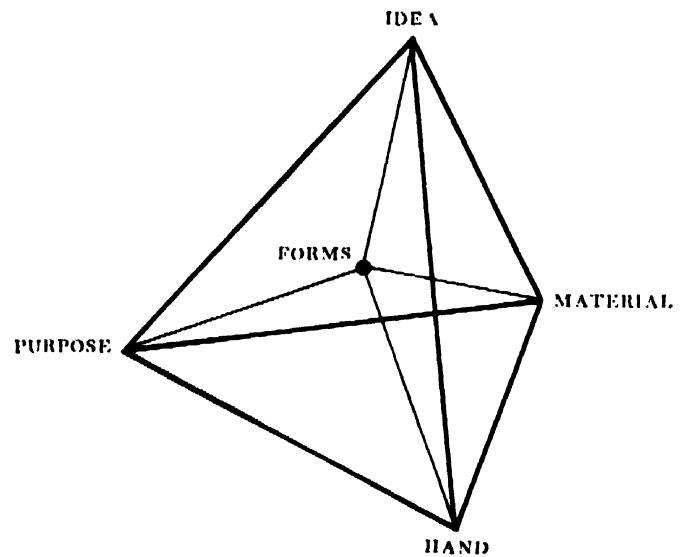
Our object was to approach an understanding of visual Japan by identifying the characteristics of the forms of its culture, and to make these known. We fear, however, that this book—the result of our analysis—may unfortunately become a stylebook for imitation. In other words, the Japanese, because of this book, may turn to copying the old forms of Japan exactly as they once did those of the West. And foreigners may turn these illustrations into new exotic clichés. This is what we fear. The works of the artists cited above, who left Japan and discovered her, are not imitations of forms in Japan at all. They tried, I dare say, to rid themselves of their Japanese heritage and isolate themselves; yet they have expressed something stained in them which they could not wash away.

Take, for example, the etchings of Hamaguchi Yozo, which remind us of *sumi* painting; the woodblock prints of Munakata Shiko, which make us think of Buddhist paintings; and the curves of the stone sculpture of Nagare Masayuki which remind us of Japanese swords: these are all Japanese.

We did not start this project because our interest was stirred only by forms and patterns. Our object was to capture what lies behind these forms and what is characteristic of the human spirit that created them. We are very poor at grasping firmly a thing like the human spirit, which cannot be seen. Therefore, relying on what is visible and what is familiar, we tried to grasp the invisible spirit. And by so doing, we thought we could possibly make a work such as this not only more than a mere source for imitating forms but actually a wellspring of true creative activity. If, from these forms we have gathered here, we were able to capture the bent of our Japanese spirit, it will be reborn within the modern Japanese; it will be incorporated into forms of everyday living; and, crystallized in works of art, it will go on creating forms—a process which we think will be simpler than one would expect. As we proceeded in our work with these expectations, the first obstacle we encountered was the influence on us of the theory of Japanese culture expounded before the war, which we will discuss presently.

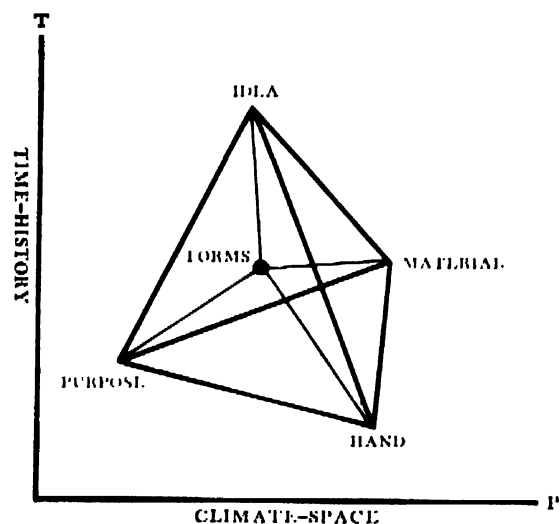
We tried to approach the subject in such a way that our results could become a fountain head of creativity. First we began by plotting forms on a co-ordinate system which was constructed with two axes: namely, climate and history, and space and time, from none of which can we divorce ourselves. Climate is a condition of topography and weather; and history is the past record of the human race. Placing forms in the co-ordinate system, we considered such qualities as *wabi* and *sabi* as a kind of phenomenon of weathering and aging; and tradition as cultural persistence and inheritance. Thus we left all matters to this large co-ordinate system and eliminated the musky theory of Japanese culture and the reactionary Japan-cult that prevailed before the war. The Japanese characteristics seen in forms must be those established as the result of our work.





In establishing what is Japanese we have tried to avoid that skewed subjectivity which arises from past theories of Japanese culture. Therefore, we set aside any attitude of searching for forms *typically* Japanese; and we began with the actual forms that *exist* in Japan. A further reason why we were forced to take this stand was the historical and geographical ties among Japan, China, and Korea. For example, if now we take up one form that exists in Japan and search for its origin, tracing back its history, it may lead us to Korea or China, or even further to India or Western Asia, as would be true in many instances. To follow this approach to its logical limits, these ties would then make the existence of forms truly and purely Japanese quite doubtful.

However such relationships are natural even for an island country like Japan, which is situated at the eastern end of continental Asia. Indeed, Japanese culture may be termed the sum of chance accumulations blown here from all of Asia. In spite of this, the Japanese today delude themselves into believing that their ties with Europe and America are stronger than their historical relationship with Asia. I, for one, find it questionable to search for forms purely Japanese and to insist on a pure Japan on the basis of a delusion such as this. Such a postwar Japanese theory of culture harbors the danger of confounding the political with the cultural relationship between the so-called communist and noncommunist nations. Moreover, many of the prewar Japanese theories on culture were expounded, I believe, on the assumption that the aforementioned space-time co-ordinate system was



established only within Japan—that is to say, it reflects a restricted nationalistic viewpoint. Consequently, we have preferred a time co-ordinate system based on a somewhat wider scope, in acknowledgment of our ties with Asia. This manifested itself in our feeling that the title of this book is more appropriately “Forms *in* Japan,” as we have named it, rather than “Forms *of* Japan,” as others might interpret the Japanese title.

Many of the older cultural theorists restricted the co-ordinate system only to Japan. It seems to us that they represented a position of extreme isolation. Consequently, acknowledging our relationship to other countries, we established co-ordinates which would relate our country to the world. And in order to obtain a conclusion concrete enough to be valid internationally we superimposed this system on a yet larger co-ordinate system with the two axes of time-space and climate-history, therefore establishing another system that permits our forms to be plotted within it.

In other words, this can be explained as follows: the co-ordinates that include “forms in Japan” corresponds on the one hand to a co-ordinate system with the aforementioned “time-space” and “climate-history” axes, applicable only to *Japan*; on the other hand, with regards to *forms* we developed another set of co-ordinates which is more particularized and international and has universality, and by combining these two systems together, we tried to capture “Forms in Japan.”

The purpose of the second set of co-ordinates, therefore, is this: in order to avoid restricting our-

selves to meaningless forms chosen only from the viewpoint of history and climate, we tried to discover what the determining factors of concrete, universal forms are; these factors, when agreed upon, would be the poles of the axes with which another set of co-ordinates would be constructed. And this discussion of what determines forms became naturally the focus of long and heated discussion. Finally, the co-ordinates were worked out so that they were generally acceptable. The result was a regular tetrahedron in which all our forms could be contained. To each of the vertices of this tetrahedron we assigned one of the following four Chinese characters: *zai* (材); *te* (手); *yo* (用); and *i* (意)—signifying “Material,” “Hand,” “Purpose,” and “Idea,” respectively. “Material” means the raw materials which constitute the substance of form; “Hand” means the technical skill or talent that creates form; “Purpose” means the use for which the form is intended; and “Idea” means the artistic volition, conception, or inspiration to create form. We felt that all forms could be located within this tetrahedron, which has Idea, Purpose, Hand, and Material as its poles and apexes. While one certain form might well be plotted near the apex of Idea within this tetrahedron, other forms might be located near the apexes of Purpose, Material, or Hand, as the case might be.

We cannot agree with a superficial theory of culture which merely ties together Japanese spirit, history, and climate and leaps at once to an explanation of the features of our culture. Nor do we believe that the present theory of functionalism, which has added “function” to time and space, can possibly deal with past forms. To abstract a theory of forms from Japanese materials alone may be one method, but this is also a biased approach. We are told time and time again that Japanese culture consists of wood, bamboo, and paper. A vague notion such as this will contribute nothing. Nor will the cleverness of Japanese hands serve as an explanation. Therefore, in retrospect, as we are now about to discuss forms in Japan, we can say that the establishment of the combined co-ordinate system described above has served us as a bulwark against the hazards of a conventional but parochial view of the past.

Classification of Forms

After we had thus developed our dual co-ordinate system, we began collecting forms and classifying them. The only criterion for our work of gathering them was that they were found in Japan. However, we did not especially look for things typically Japanese nor reject those peculiarly Chinese. Wherever we perceived forms we photographed them immediately and made notes. For us, each discovery became an actualization of these words: "An object or element when individualized within the perception becomes one 'gestalten' " (P. Gillaume, *Gestalt Psychology*). Whatever we felt was "individual" was collected.

Actually, however, time, funds, and the area of coverage were necessarily extremely limited. Therefore, we relied on literature for a great deal of our material. Old drawings and newly published books were very helpful. Among the old works especially *Morisada Manko* and the antique catalogues were valuable, and the newer encyclopedias provided many interesting specimens. At any rate, each of the forms thus collected we evaluated as impartially as we could. When we found similar ones among them, we grouped them together. It would have been very easy if we had begun by separating the items by materials: for example, wood, stone, clay, paper, cloth, bamboo, etc.; but such classification would have lessened the value each form possesses. Therefore, we did not follow this method. We also considered classification by technique, function, or artistic nature, but we did not use any of these categories. We wanted somehow a classification that would embrace, first of all, the

various origins of forms in such a way as to reflect Japanese history and climate and that, second, would also include the Purpose-Idea-Material-Hand aspect of forms. In other words, we adopted a classification system founded on the forms themselves; and through this system we hoped to discover prototypes among the numerous forms. We hoped among countless forms to find types similar to one another.

At this stage what caused us considerable discomfort were the conventional, mutually exclusive classifications such as "plane-pattern-design"; "cube-form-shape"; "infinity-space-enclosure." These have their own place in classical aesthetics pertaining to painting, sculpture, and architecture. Each has the tremendous weight of history behind it. Since we were, at the outset, somewhat skeptical about our establishing a new classification system based on our isolation of prototypes of forms, we could not help at times being influenced by the old classifications, but fortunately in the several types of forms we began to discover there were in fact common elements among plane designs, three-dimensional forms, and space compositions. We were encouraged by these common elements, for we felt that they might foreshadow the prototypes for which we were looking and which would be the key to our analysis.

The problem we faced next was limiting the number of forms to be considered. In other words, how many prototypes should we have, and what names should we give them? At the beginning we avoided limiting the number of categories of similar forms; and we tried to establish a category, although there might be only one example of it which belonged to a concrete form, as long as a special individuality could be found in the object. Even though the number of specific forms belonging to a certain category is small, we thought, the prototype should be recognized if the value of the gestalt was equal that of the other prototypes. For example, in the arrangement of stepping stones along a tea-garden lane, there is a stone called *sute ishi*, meaning a castoff stone. This concept, "cast-off," has the same significance as a "type" as the similar terms *amari*, meaning excess or surplus, and *chirashi*, meaning "scattering," because the castoff itself is so valuable in a Japanese garden. Therefore,

we included the heading "castoff," even though there is only one example of it—"castoff stone."

As we got a prototype called "castoff" from the tea-garden stone, so the names for other prototypes were conceived quite frequently from the name of the actual objects from which they derived. It appeared to us that this was the most valid way to name them. For example we have: *kirigane no chirashi*, scattering of cut metallic foil; *karuta no chirashi*, scattering of cards; *chirashizushi*, rice with many ingredients scattered through it; and *sange*, scattering of paper flowers. These similar forms were collected and were considered a prototype, to which the name *chirashi*, meaning scattered, was given. The prototypes so named came, indeed, to seventy-seven in all, ranging from *tsuranari*—continuation—to *kasuru*—dry-brushed—as shown on Page 19.

For the naming of these "types," I am sure that the readers (the Japanese and those who know the Japanese language) will fully realize that the Japanese dictionary and the Chinese-Japanese dictionary became a greater aid than the collection of drawings and photographs. We thought that we would like to unify and standardize the names of form types in either Japanese script or Chinese characters. However, contrary to our expectation, we discovered that if we used either only Japanese or only Chinese terms, the meaning and context of the terms could not be fully presented at times. Consequently, therefore, we decided to denote each type with a combination of transliterated Japanese words and Chinese characters.

Our next task was to arrange these seventy-seven selected types under several headings. After a great deal of study and discussion, the classification headings we tentatively agreed upon were the following fifteen: forms of continuation; forms of union; forms of collection; forms of arrangement; forms of enclosure; forms of support; forms of curve; forms of fluidity; forms of the natural; forms of reduction; forms by twisting; forms of breaking; forms of severing; forms of transfiguration; and forms of shading. However we combined those that have few actual examples—such as forms of breaking, with forms of severing; and forms of simplification, with forms of shading. Thus, we arrived at the thirteen headings. Yet between

tearing, chipping, and splitting, which are aspects of forms of breaking, and cutting, dropping, and removing, which are forms of severing, quite a difference can be recognized. Similarly, there is a distinction between simplification, difference, disarrangement, and dancing, which are forms of transfiguration and open work and dry-brushed, which are forms of; shading; that is to say, I believe even now that there are some distinctions which should have been treated under separate headings.

We were satisfied with thirteen or fifteen classification headings and did not wish, at first, to consider any more. However, as we examined these fifteen classification headings further from various viewpoints and considered Japanese characteristics recognizable in each of these headings, we came to feel that they could be organized under the four larger headings which we named "Forms of Unity," "Forms of Force," "Forms of Adaptation," and "Forms of Change," as shown in the separate table. We then discovered that each of them corresponded to Purpose, Material, Idea, and Hand, which we assigned to the apexes of the regular tetrahedron previously described. Accordingly, with this classification table we will be able to know the characteristic of the response of Japanese forms to Purpose by examining the contents of forms of Unification; to Idea, by looking at the forms of Force; to Material, by examining the forms of Adaptation; and to Hand, through the forms of Change.

After we had thus organized this classification system, we then re-examined it to see whether our personal biases were present. Naturally we had tried to achieve a system as objective and universal as possible. We were troubled throughout, however, especially with the section called "The Natural" and examples which we placed under it. When we thought of forms in Japan this concept had an importance which could not be disregarded; however, we could not think of any satisfactorily descriptive name for it. In such a case we thought it best to name the subject simply instead of inventing a metaphorical name, and to wait for suggestions as to appropriate terms. Therefore, we used these present terms to label the characteristics of various forms in Japan, of which

some correspond to those named intuitively in the past; and there are also some newly perceived characteristics.

Having completed the classification system, perhaps we should offer a few observations. The first is concerned with a biased view of the past to the effect that many of the most important Japanese forms are related to Shintoism, while those related to Buddhism are not worthy of consideration. This prejudice involving religions, we believe, is deeply rooted in the fact that Shintoism is native to Japan while Buddhism is a foreign religion. If one looks for forms in Japan on the basis of this common idea, how narrow and limited the result becomes. Our wide search and analysis make this obvious. Among the forms discussed and photographed on the following pages, those that clearly arose from Shintoism are not numerous enough to make a case for any correlation between religious origin and characteristic of form.

Similarly, as in the case of religion, it might be supposed from the viewpoint of social classes that the superior forms in Japan might be more prevalent in an aristocratic setting, or contrariwise more numerous in the environment of merchants and farmers. If we emphasize primarily class level in dealing with forms, then a class trend will become evident. However, we found that, just as the history of the mixture of Buddhism and Shintoism made the forms indistinguishable in terms of religion, the long trials of history and the interchange among the classes resulted in such varied degrees of mixture and separation of their cultures that class differences never become significant enough to influence the characteristics of forms or our groupings of them.

One more problem I would like to add here— that of ambivalence in forms, some of which could be classified in more than one way. A good example is the folding screen. Here one form belongs to two classifications, namely *kakomi*, enclosure, and *ori*, folding. When we classify the screen on the basis of function (Purpose) it becomes *kakomi*; and on the basis of technique (Hand), it becomes *ori*. When we classify it from the viewpoint of form itself this is a natural outcome. However, for a form called a “folding screen,” it is not enough to classify it only as

kakomi or *ori*, since these separate characteristics of the object are completely integrated; furthermore, a folding screen is somewhat related to Idea and Material. When we face a case such as this, it does not necessarily mean that the system of classification is inadequate. For instance, where do we place our “folding screen” under the classification Material? If we place it under wood or paper, nothing satisfactory results. Should we put it under both of them? This would hardly be more significant than, as in our case, to put it under the two classifications of *kakomi* and *ori*. Our system does not allow for a combination of the classifications based on Purpose, Idea, Material, and Hand. For ours is a system based on form itself, and the result is formulated finally into the following four groups: those forms most related to Purpose are perceived as *matome*, forms of Unity; those to Idea as *chikara*, Force; those to Material as *yudane*, Adaptation; and those to Hand as *katcari*, Change; I would again remind the reader that our system of classification is organized in this way.

FORMS OF UNITY (MATOME NO KATACHI)

FORMS OF CONTINUATION	FORMS OF UNION	FORMS OF COLLECTION	FORMS OF ARRANGEMENT	FORMS OF ENCLOSURE
<i>(tsuranari)</i>	<i>(musubi)</i>	<i>(atsume)</i>	<i>(kubari)</i>	<i>(kakomi)</i>
of continuation of expansion of openness of dilation	of tying of binding of weaving of joining of bracing of matching * of stopping	of grouping of gathering of piling of layering of heaping of bundling of tightening * of grasping * of felting	of pairing of distribution * of complement * of surfeit * of discard of scattering	of wrapping of enclosing which surround of encirclement * which hide * which cover

FORMS OF FORCE (CHIKARA NO KATACHI)

FORMS OF ADAPTATION (YUDANE NO KATACHI)

FORMS OF SUPPORT	FORMS OF CURVE	FORMS OF FLUIDITY	FORMS OF THE NATURAL
<i>(sasae)</i>	<i>(magari)</i>	<i>(nagare)</i>	<i>(sonomama)</i>
which support which hook of tension * which suspend * which hang which spread	of circling of curve of curvature which rise	which droop which flow which swirl * which rotate * which smear	of natural things * of inlay * of firing of texture of impression

FORMS OF CHANGE (KAWARI NO KATACHI)

FORMS OF REDUCTION	FORMS BY TWISTING	FORMS OF SEVERING	FORMS OF TRANSFIGURATION
<i>(chijime)</i>	<i>(hineri)</i>	<i>(kirihanashi)</i>	<i>(kuzushi)</i>
which are rolled which are creased * which are folded * of storing * of bending * of shortening	of twisting of twining of dapping of crumpling of shavings	of tearing * of chipping of splitting of cutting * of severing * of dropping * of removing	of simplification of difference of disarrangement * of dancing of shading * of open-work * of splashing

classification not illustrated in text

FORMS OF UNITY NI YU KOME NO KATACT

If the elements of a form
can be brought into a unity, we can call it a collection.

Purpose (purposeful use or useful function, *tsukurikata*, intention,
power or artistic volition),

Material (material, raw materials or character, color, shape, size, etc.,
material, *shikumi*, skill or technique);

it may be said that the material is primarily and directly due to
Purpose,

As they are made that are selected and put into
a collection in accordance to the characteristics of each of them
into the following five sub-categories:

tsukurikata = configuration; *monochi* = color; *shikumi* = collection;
shikumi = material; *shikumi* and *shikumi* = enclosure.

In the process of formation
the fact that the forms of form seem to have been most strongly
affected by Purpose.

As they are made that are selected and put into
is indicated by the fact that the material is not only a collection
Japan respond to the form.

In other words, it can be said that
in the process of formation, the material is not only a collection
and the containing material is not only a collection.

It is a collection of material, but it is not only a collection.

In other words, it can be said that
the material is not only a collection.

For instance, the fact that a certain form can be made, is not only a collection
of material, but it is not only a collection.

In contrast to the common method, however, Japan multiple
units are formed, and the material is not only a collection.

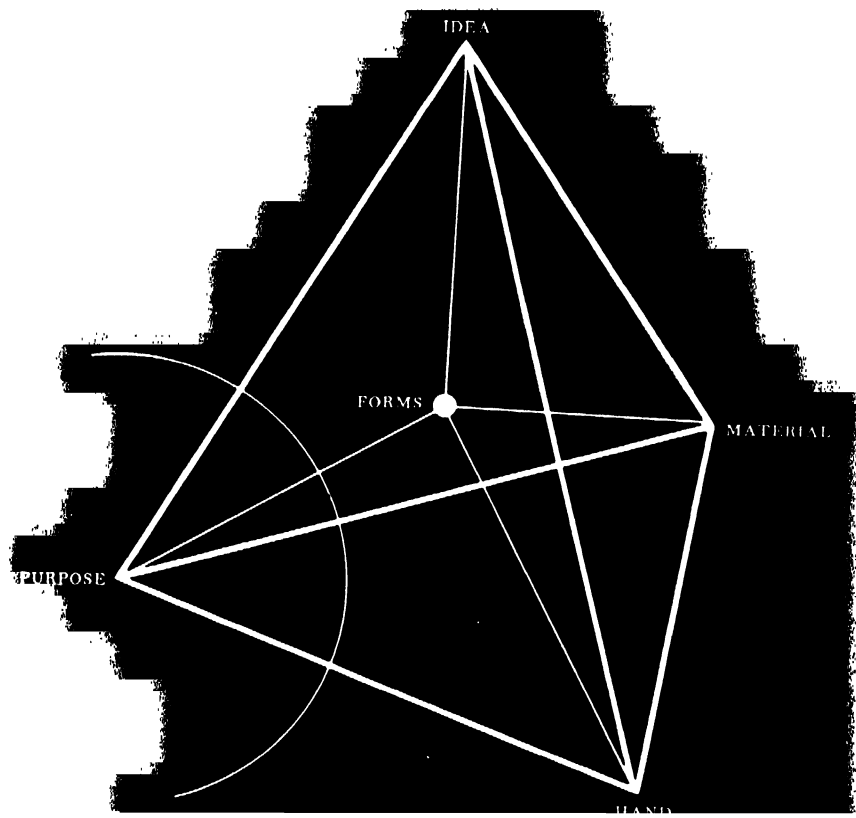
Here the collection form can be cumulative
become an important characteristic of Japan.

As they are made that are selected and put into
enclosing in order to unite each.

may be contrasted to the Western characteristic
to be outwardly in response to function;

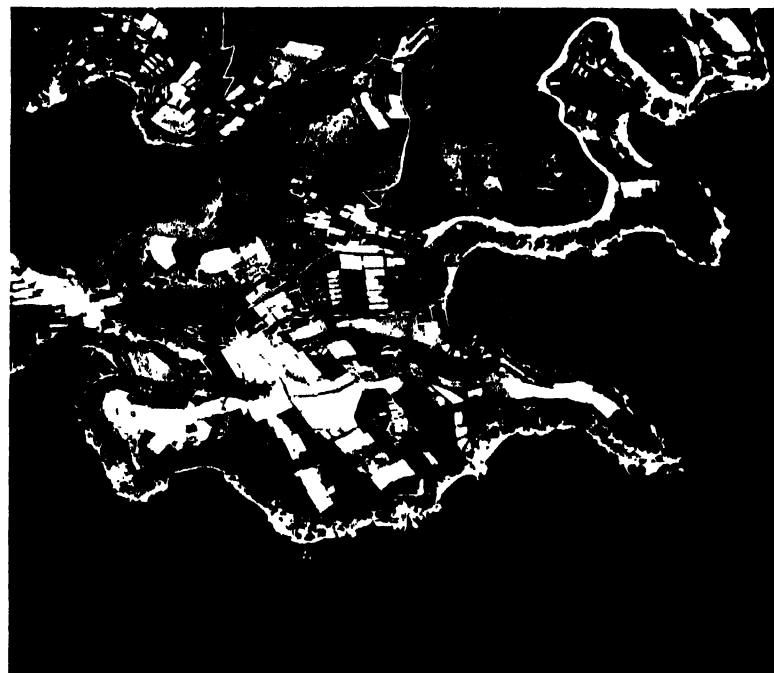
in contrast to the Western characteristic, however,
this is a characteristic of the Japanese
introverted character.

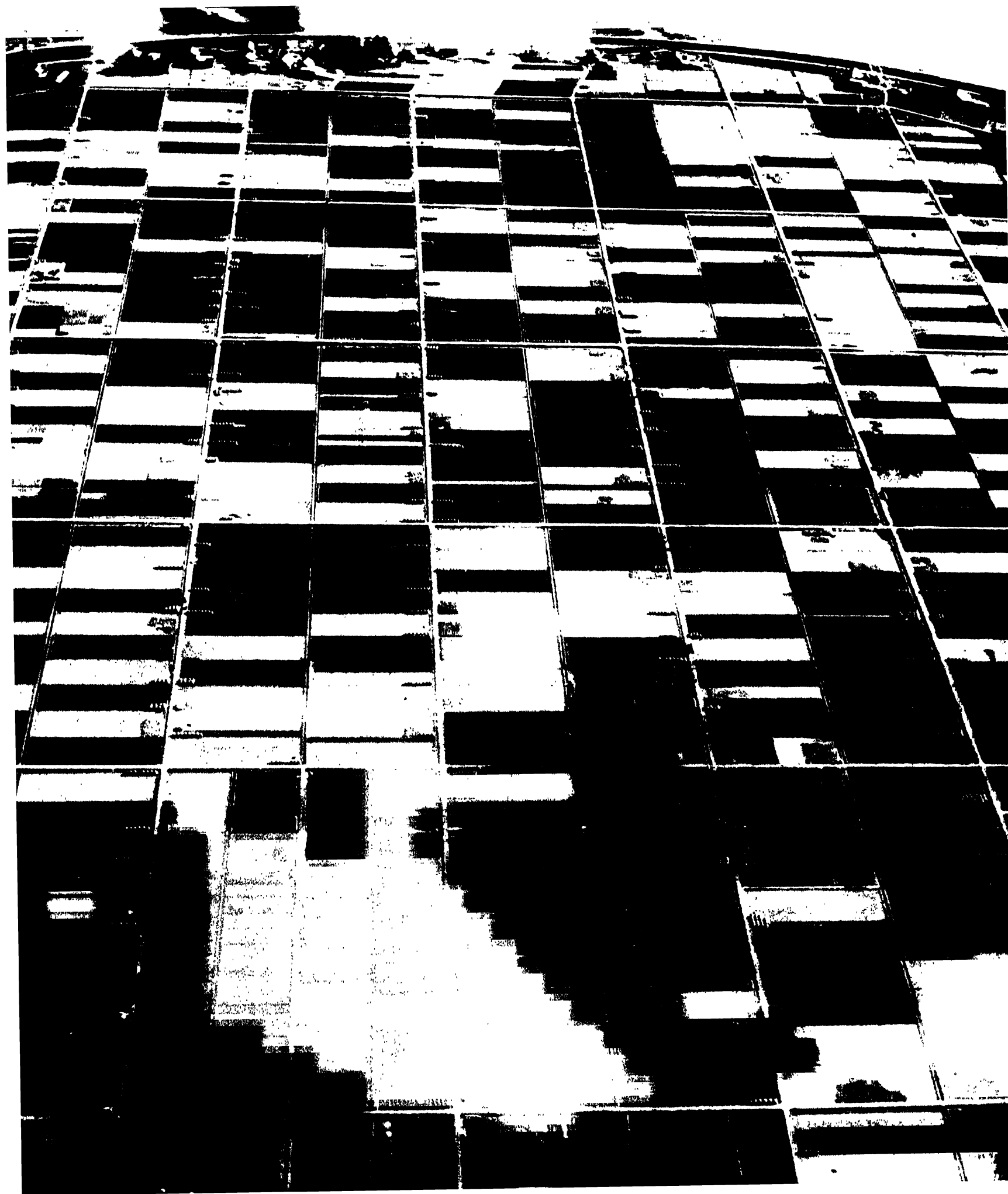
まとめのかたち



Forms of Continuation (TSURANARI—連続)

When the Japanese countryside is observed from the air,
the stripe pattern of fields and rice paddies joining one after
another,
and the tiled roofs of houses continue on and on.
If vastness is necessary for farms, they can be cultivated by
tractors,
but in Japan, with its many slopes, mechanization of farming
cannot always be achieved;
the fields, blocked and marked off by hands, continue to exist.
If a huge enclosed space is needed, a great roof can be constructed
with arches and vaults;
but in Japan, where wood is used and the construction principle
of post and lintel is followed,
a small space is first built
and then repeated in a continuing row to expand the space.
Though mechanization and structural methods may advance,
the habit of extension, expansion, continuation will persist
in Japan, for the human yardstick continues as a firm standard.
At the Grand Kasuga Shrine in Nara, where the four pillared
dieties are enshrined,
the four Kasuga styled structures with adjoining roofs are built
side by side.
If they were covered with one large roof
it might be simpler to cope with rain,
but there where the four roofs form a line
are the four pillars of the dieties.
The Katsura Detached Palace was constructed continuously in a
diagonal direction,
with the old study hall, the middle study hall, the music room,
and the new palace connected at the corners.
In this form called the "geese formation"
there is not the overpowering feeling one gets from a large roof.
The formation creates deep shadows again and again where
warmly human subtleties gather.
A painted scroll is unrolled from one scene to another,
which in turn welcomes the following scene; and this continues;
moreover, each and every scene is complete
as a fully realized picture in itself.
To the upper hemistich the lower one is added,
which the next one follows in a linked poem,
yet each verse is an independent verse by itself;
and the content flows from verse to verse
while the rhythm repeats itself again and again.
Forms in continuation
are boundless rhythmic movements that know no end.

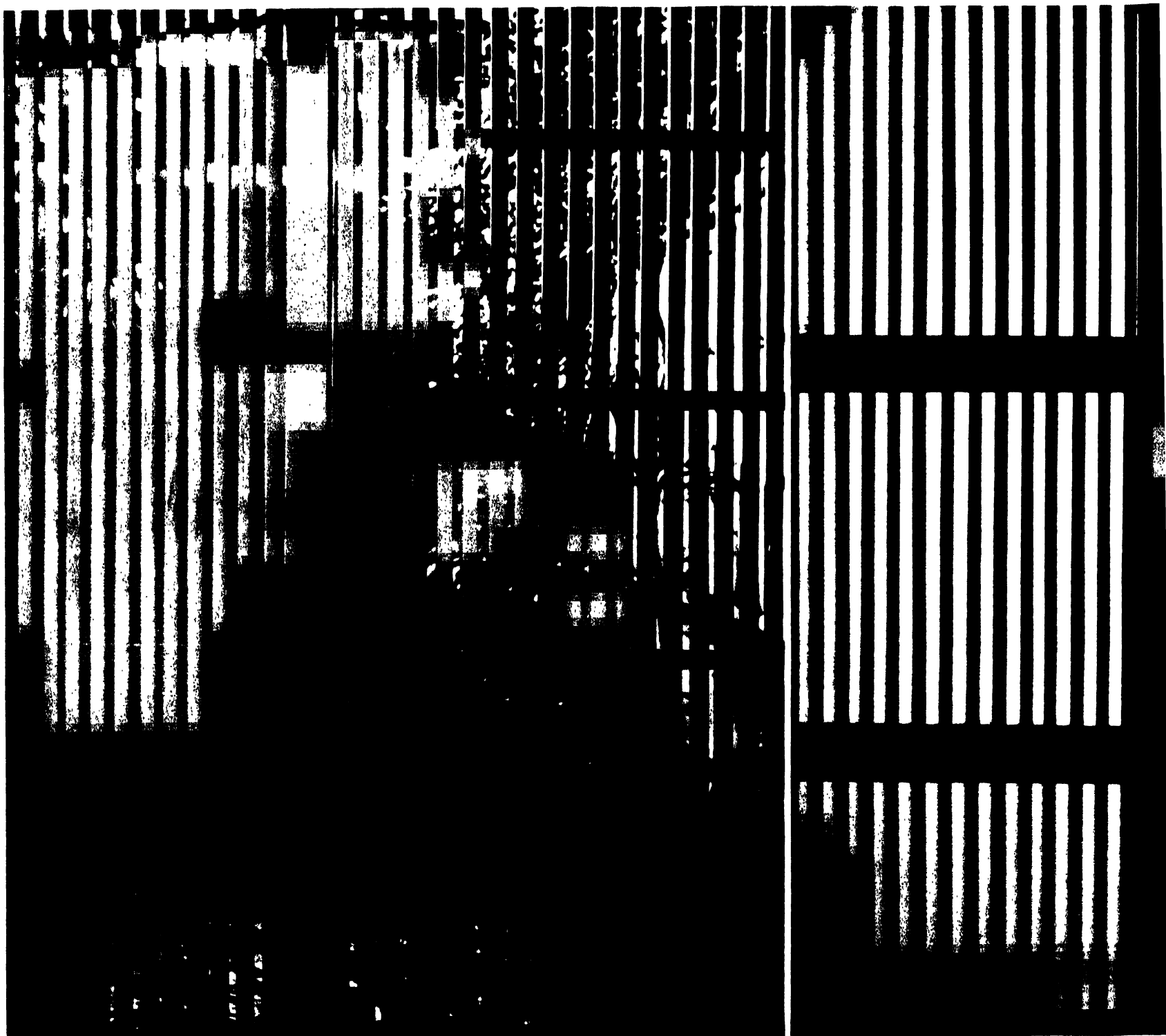


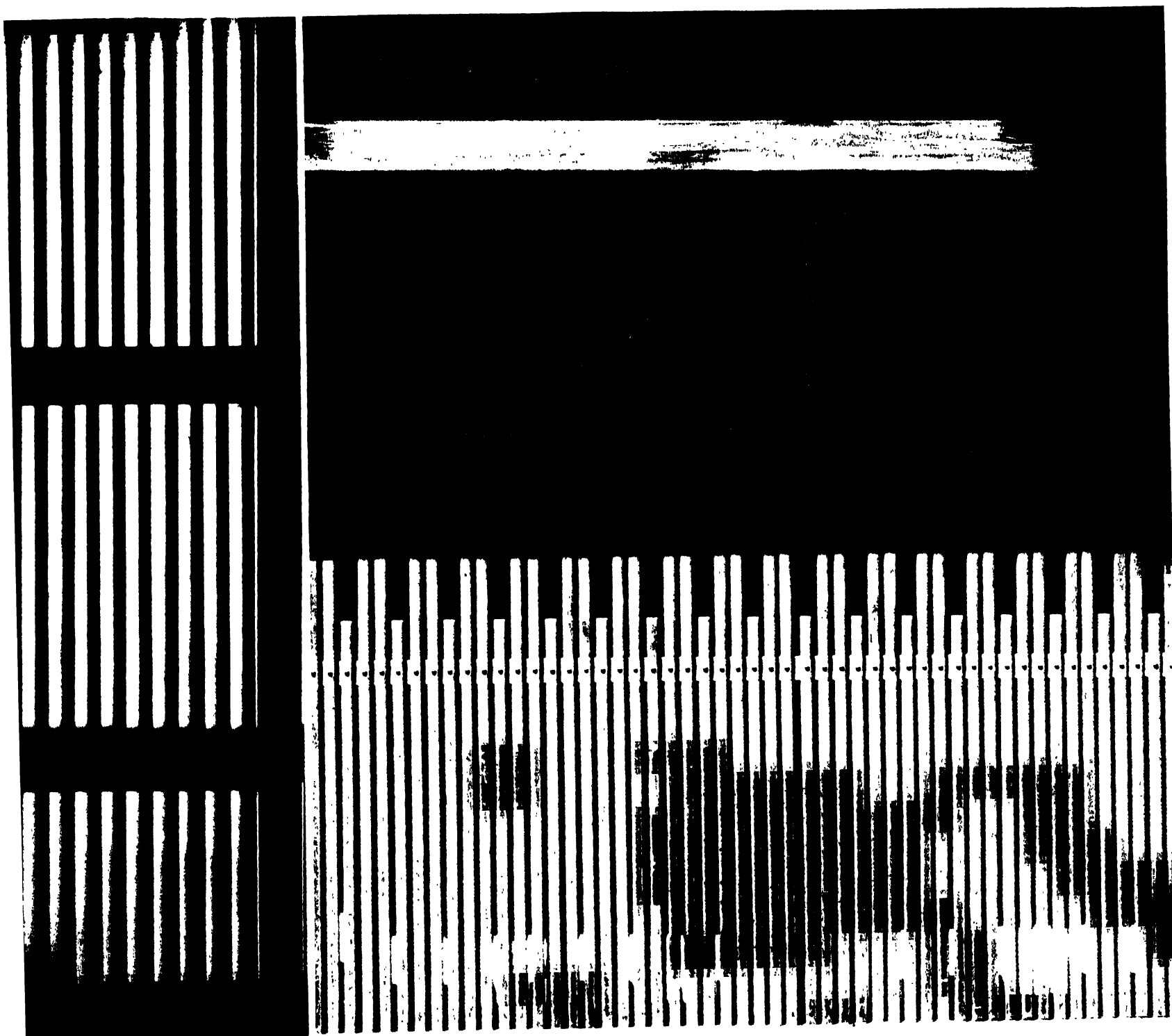


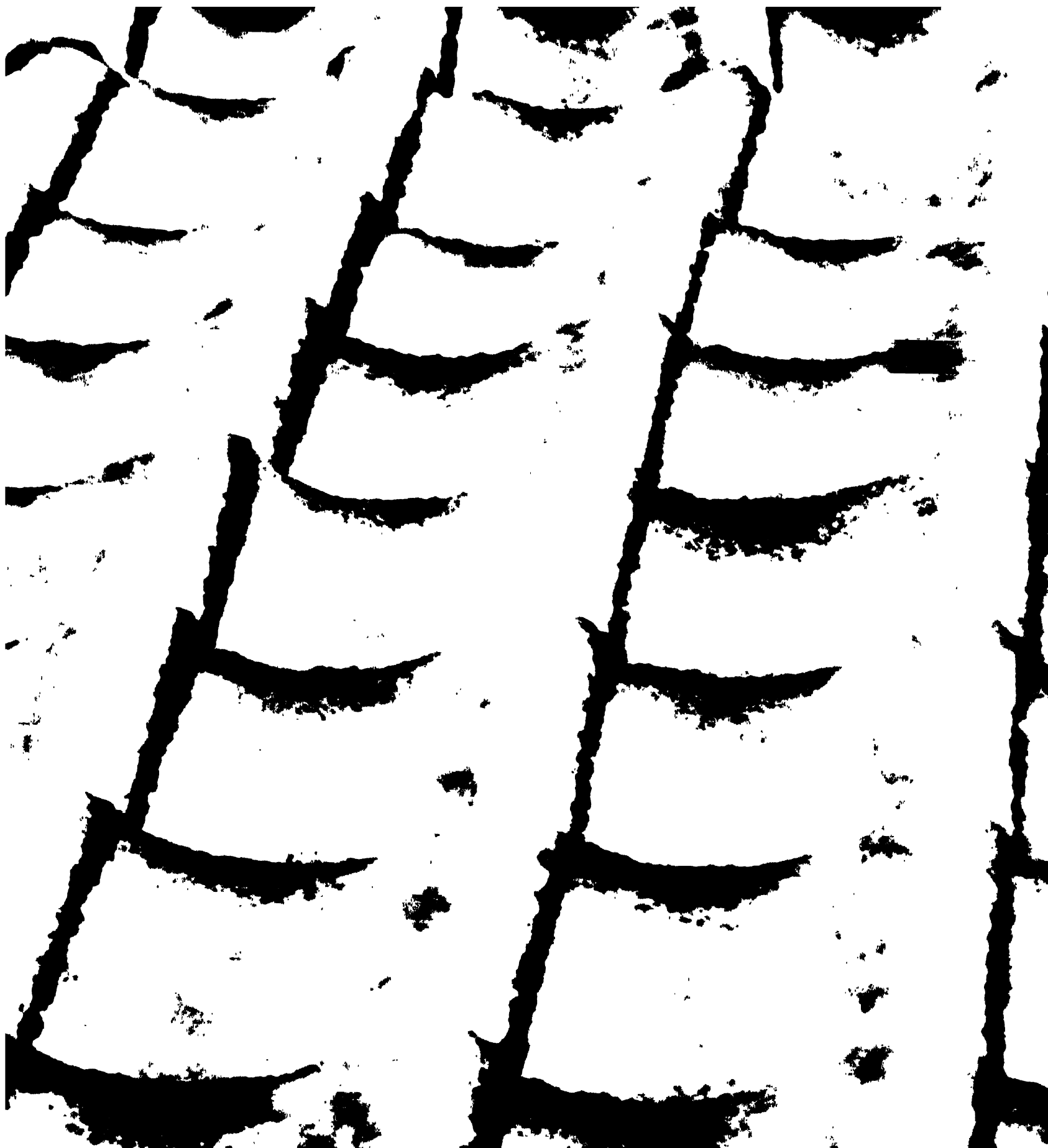
Forms of continuation (TSURANARI—連): Continuation of the same units in one direction gives play to a delightful rhythm. The vertically extended lattice work is a screen that prevents intrusion; and the palisade made of joined split bamboo keeps dogs and people

away. When roof tiles are joined and laid together, one overlapping another, they keep the rain out and create a beautiful wave pattern. The abacus, made of repeated rows of beads, is a calculating machine with which we can add, subtract, multiply, or divide. As for the rosary

that Buddhists hold in their hands, by moving the strung beads one by one, they count the number of times they have repeated the holy name.

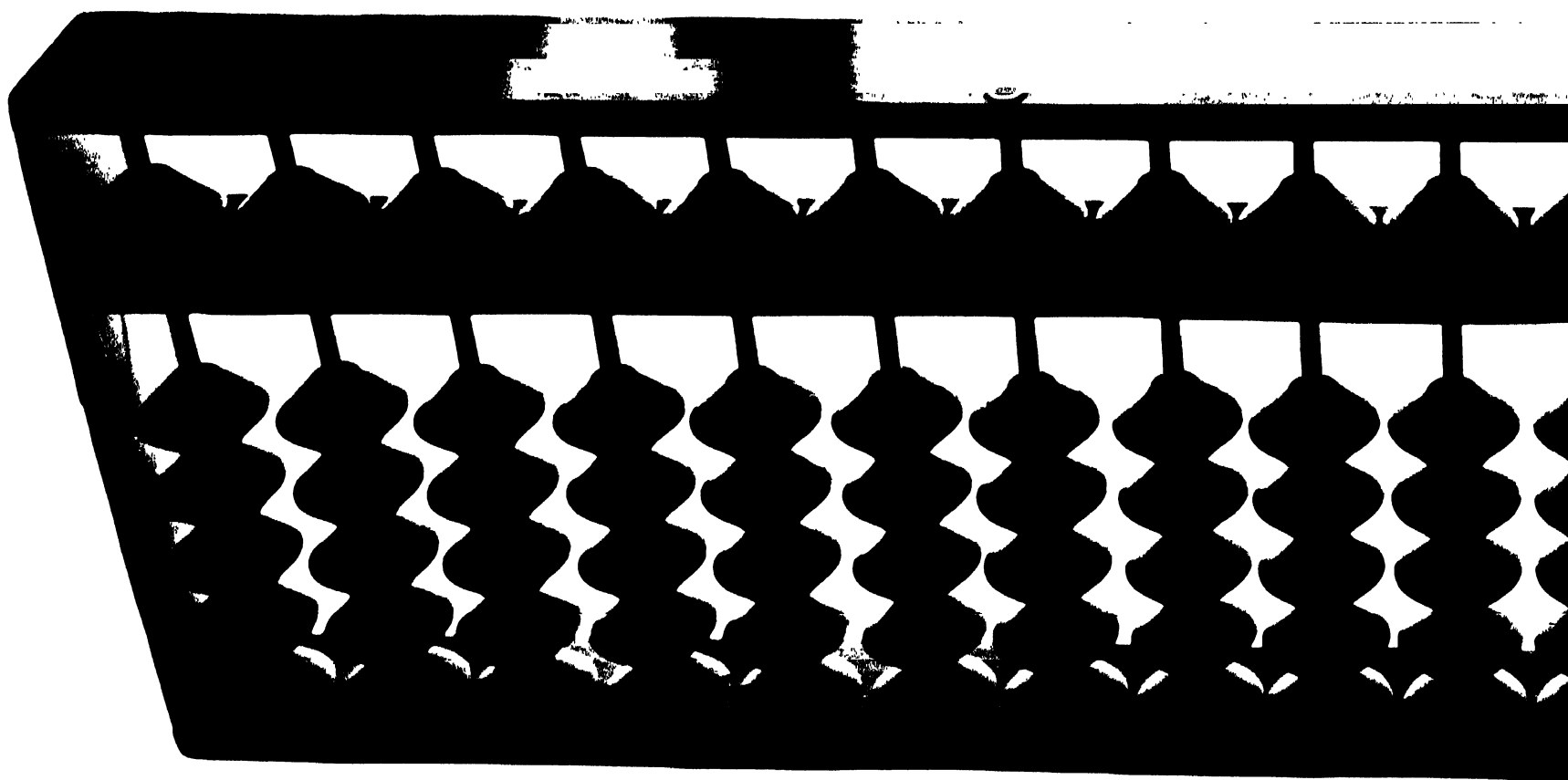


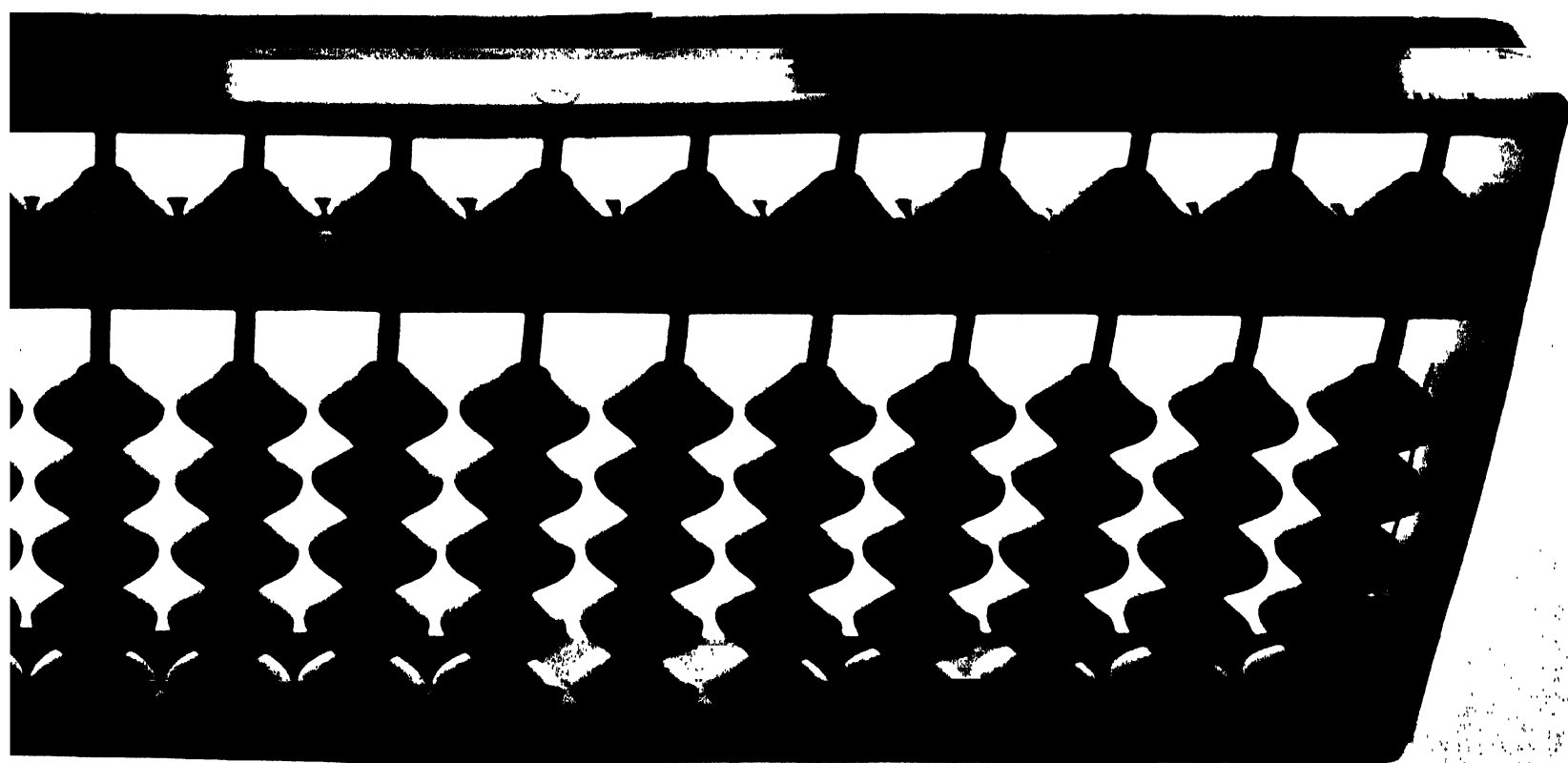






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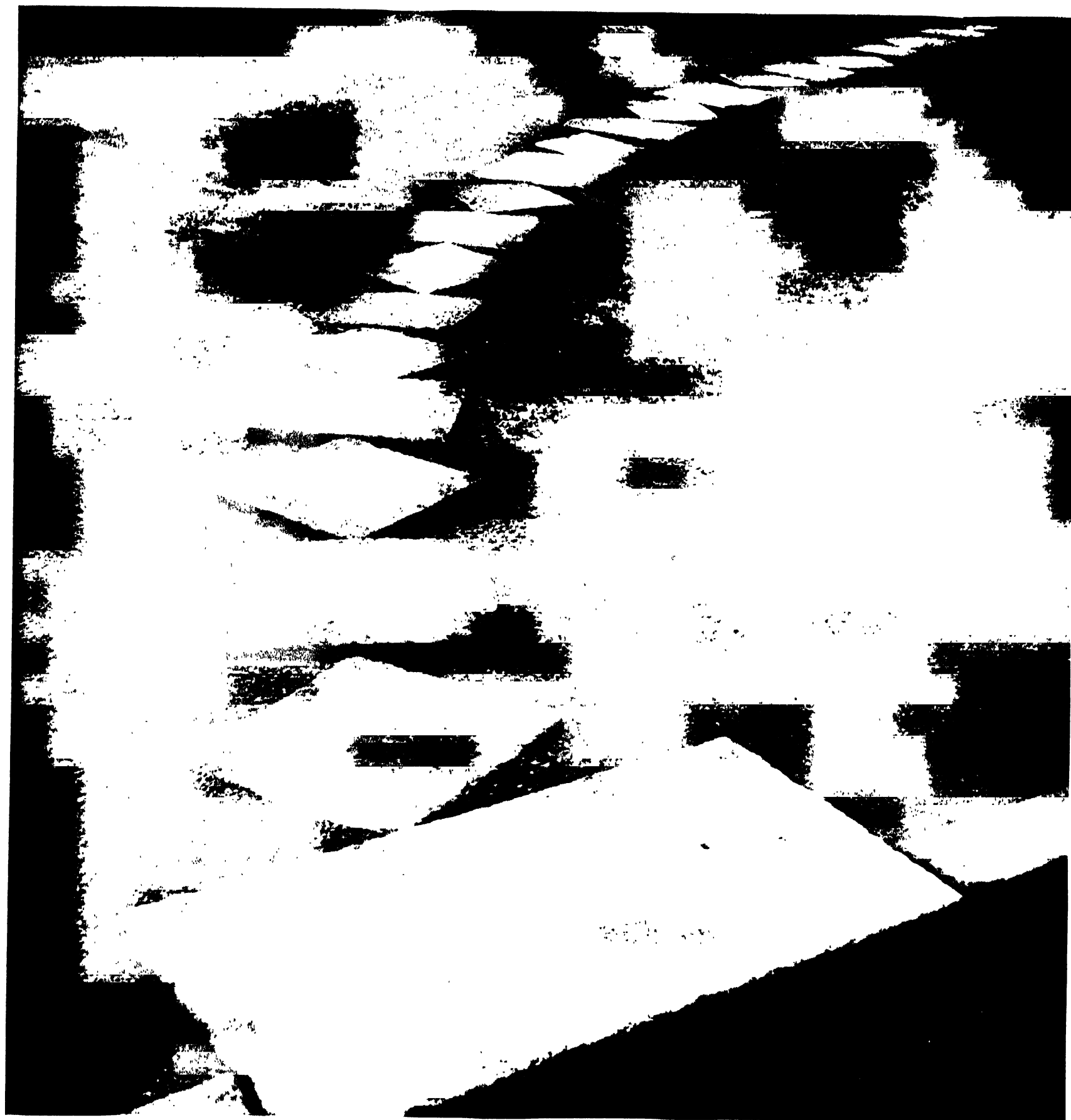


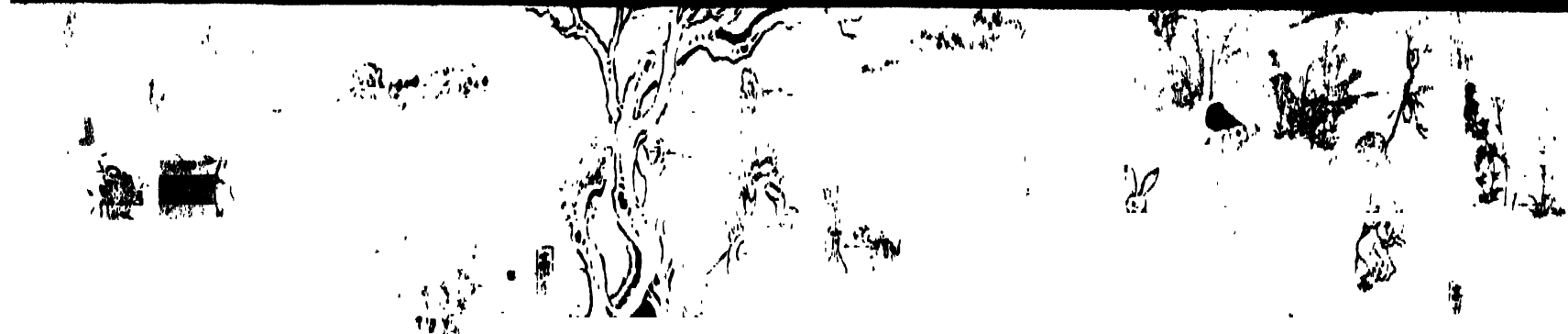
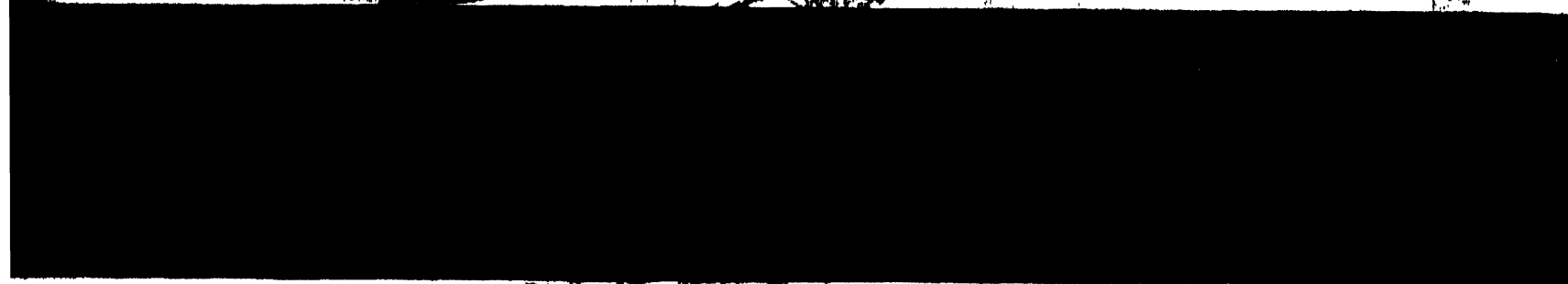
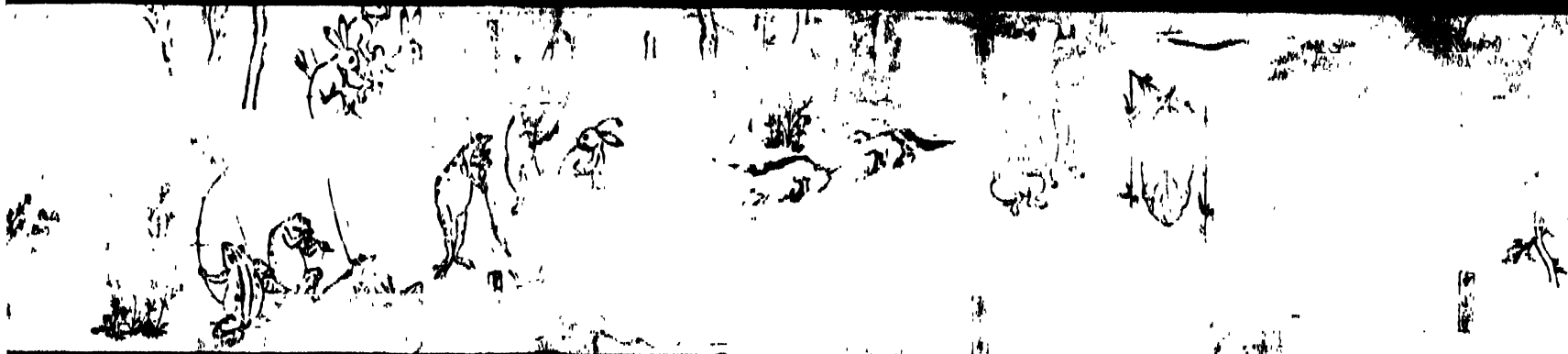
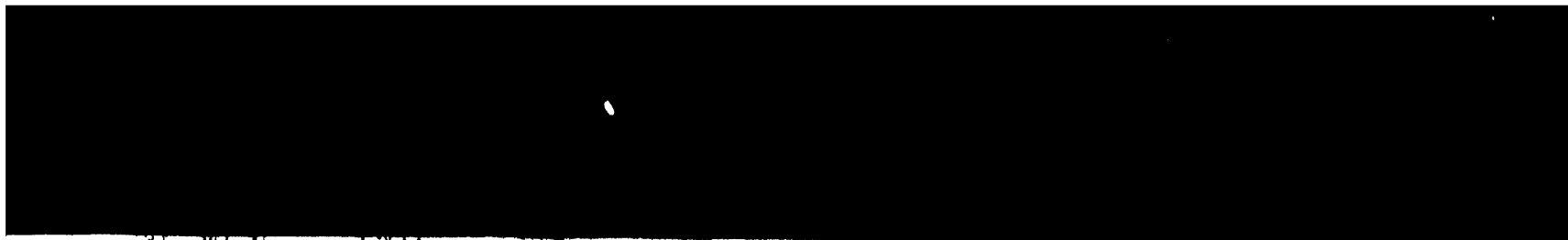
Forms of expansion (*NOBASHI*—延): The extension of the veranda and bamboo-covered platform from the main quarter is an example of the formation of the expanding plane in a Japanese house. From the sleeping chamber there extends a pavilion over the pond; the

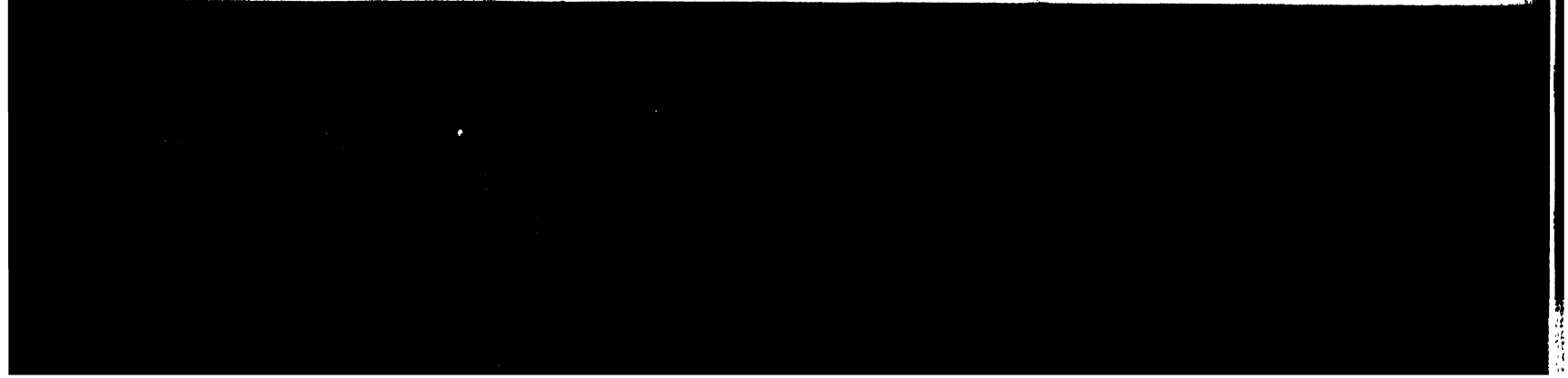
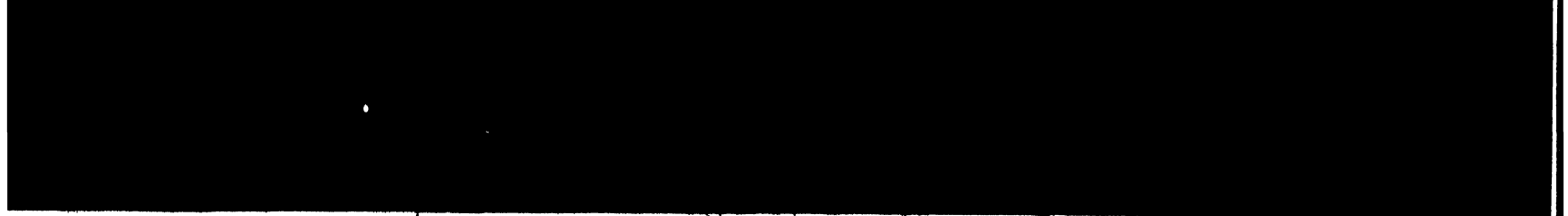
drawing rooms of the Katsura Detached Palace or the Nijo Castle are constructed in the "geese formation" and extend diagonally. From the porte cochere extends the level pavement, containing oblong stones; from the Japanese tea-rooms, the stepping stones of the tea-garden

lane; and from the veranda, the privacy fence of the garden extends and expands. From the Kabuki stage there extends the "flower way" (*hanamichi*); from the Noh stage, the "bridge" (*hashigakari*), symbolizing the connection between us and the outer world.











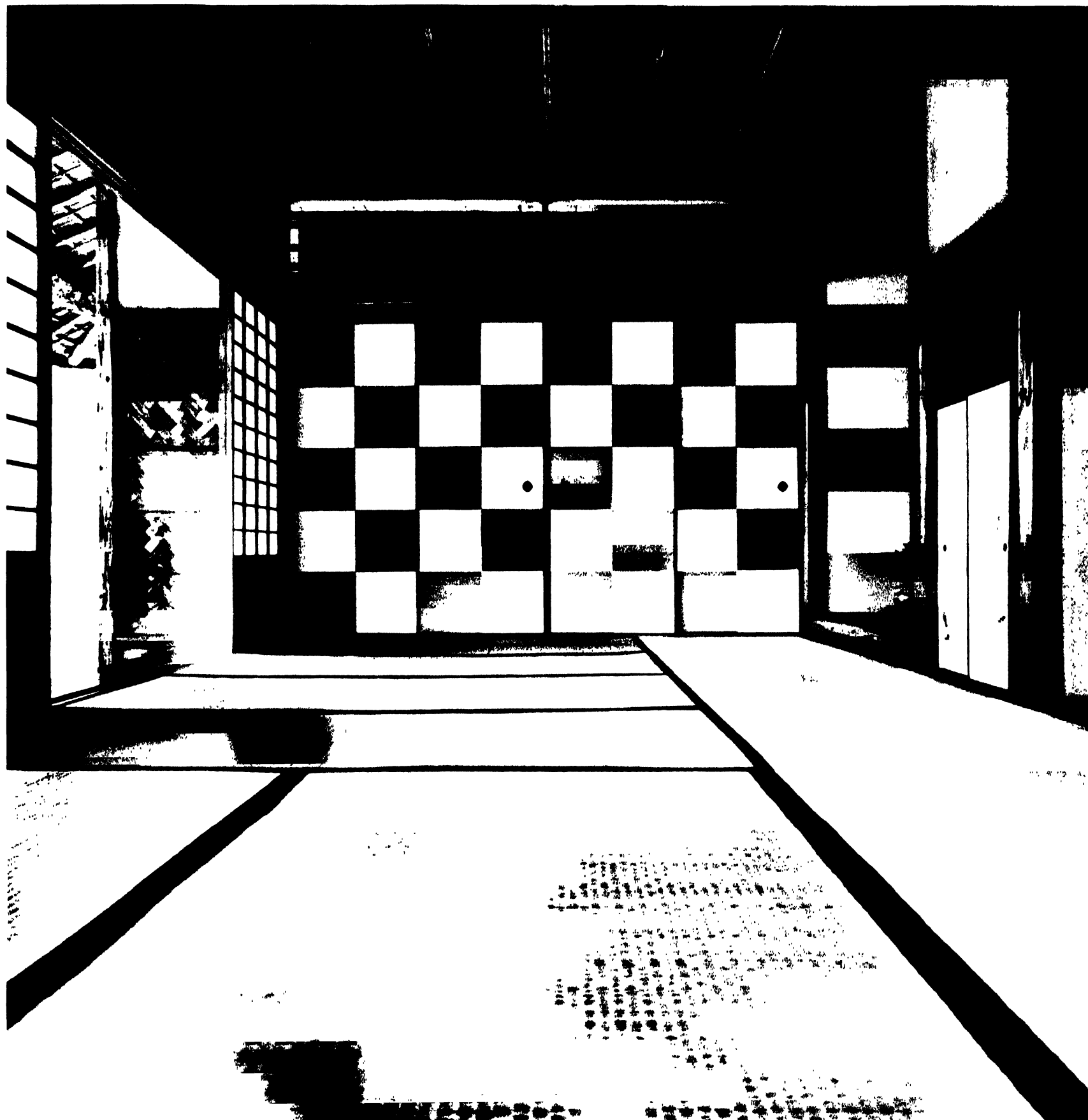




Forms of openness (*HIRAKE* 展): The form that continues and expands unrestrictedly in all directions—that is “open.” Checks and stone pavement patterns are everywhere. But according to the size of the units and depending on the color scheme used, they always seem fresh.

When the rectangular check is rotated 15 degrees and stands on its point the pattern becomes the *shinhanshiki*, the diaper-block of the Zen temple. When a dragline is added diagonally, it becomes imbricated or scaly. In imbricated patterns, tortoise-shell patterns, or

traditional silk patterns, there are many designs that continue and spread in all directions. The composition made of joined rings overlapping each other for one fourth of the circumference, which is used as grillwork for windows, is a superb example of *hirake*.

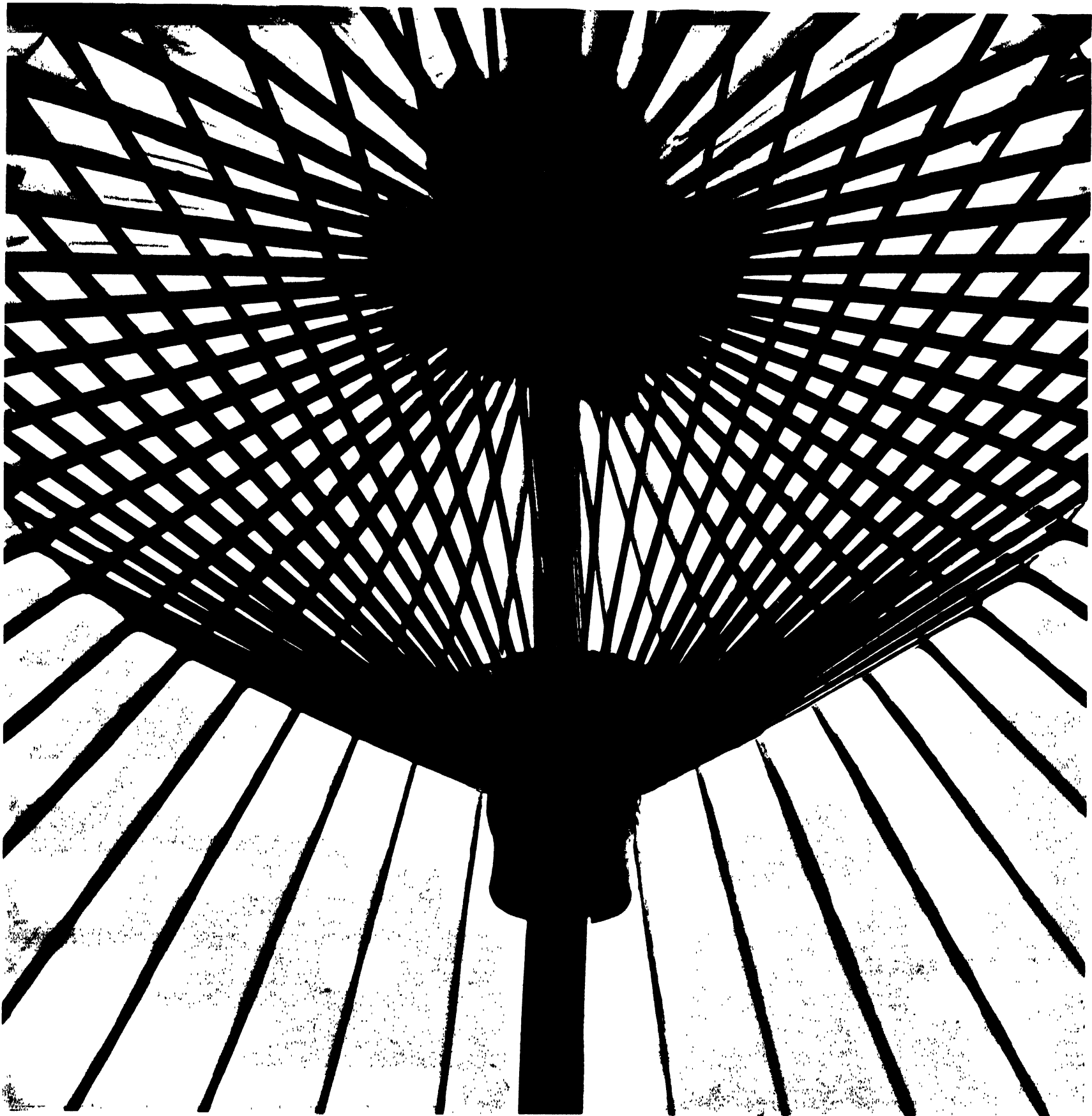


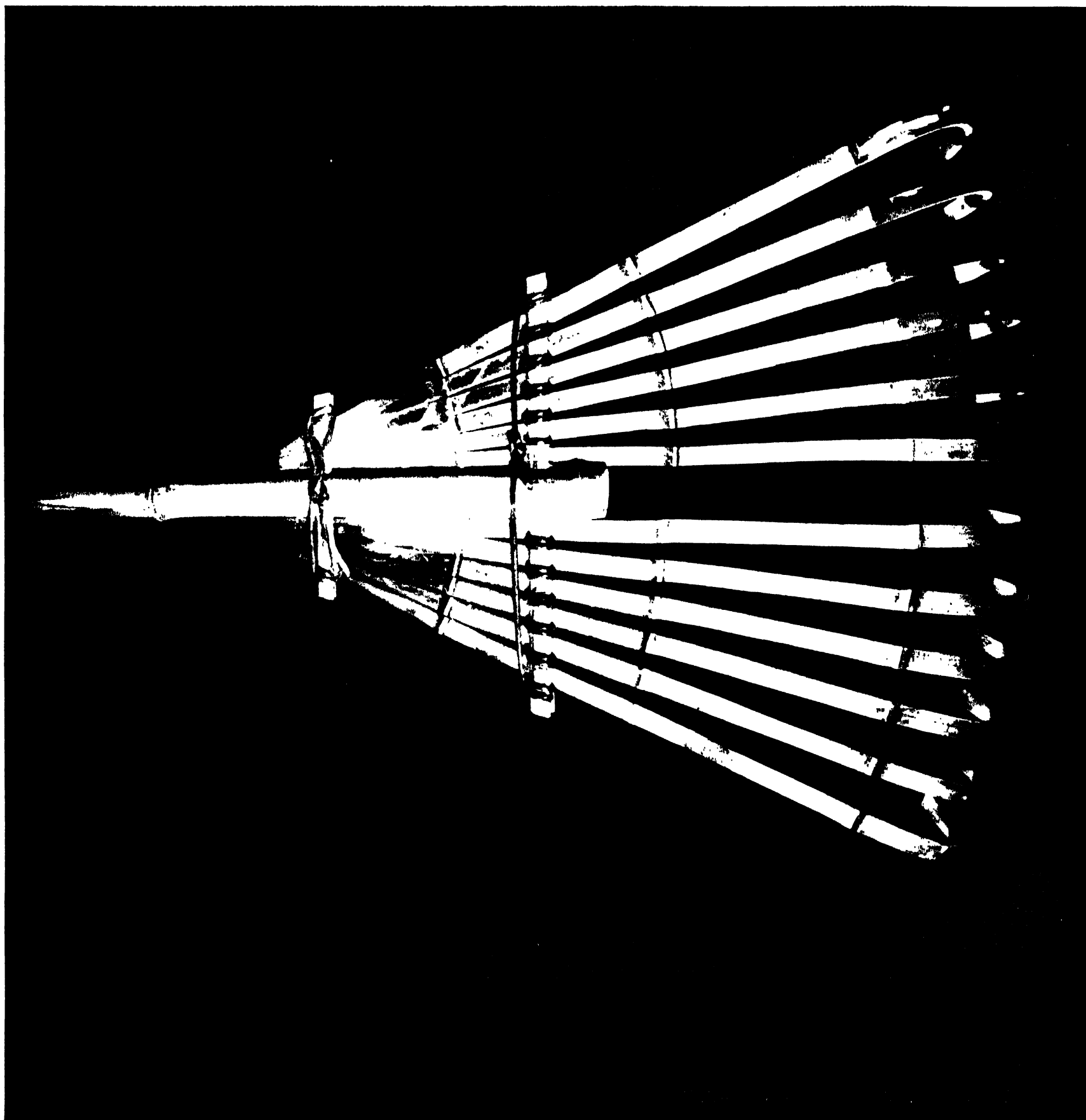
Forms of dilation (IROGARI—放): A bamboo stick, when split and spread out with paper pasted on it, will make a fan that moves the air. A rake, held by an aged man in the Noh play *Takasago*, will collect rubbish; the huge rake of Otorisama, an object of good luck, is

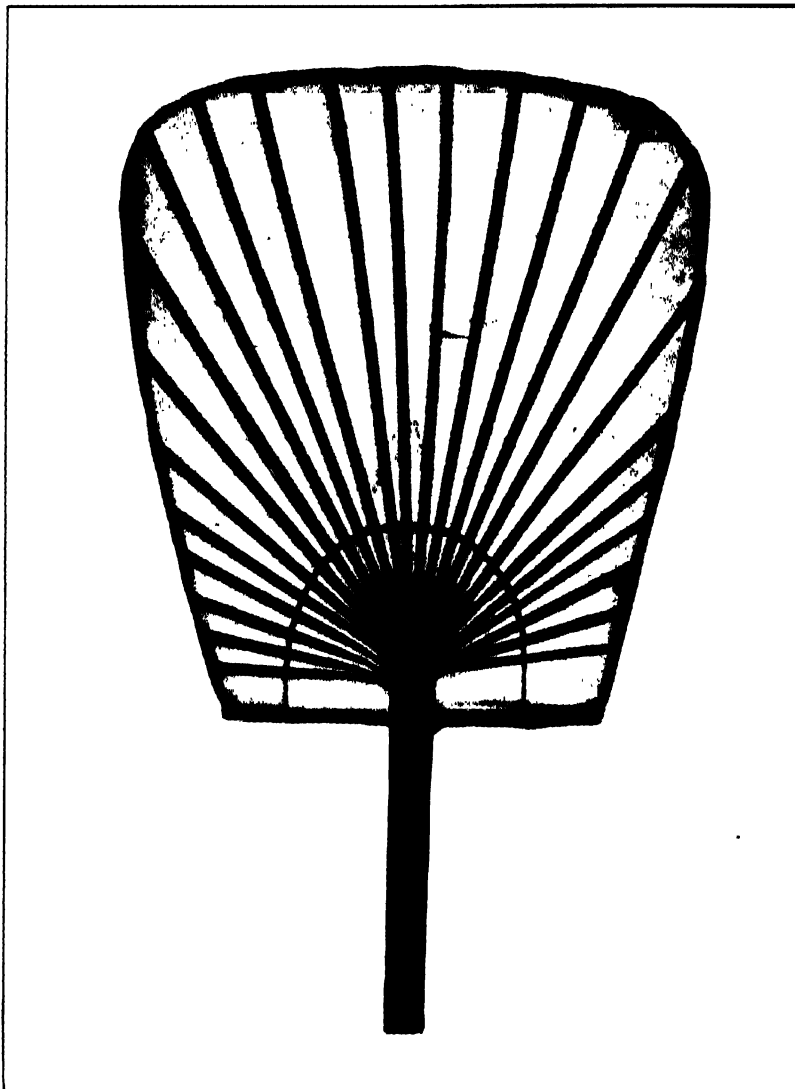
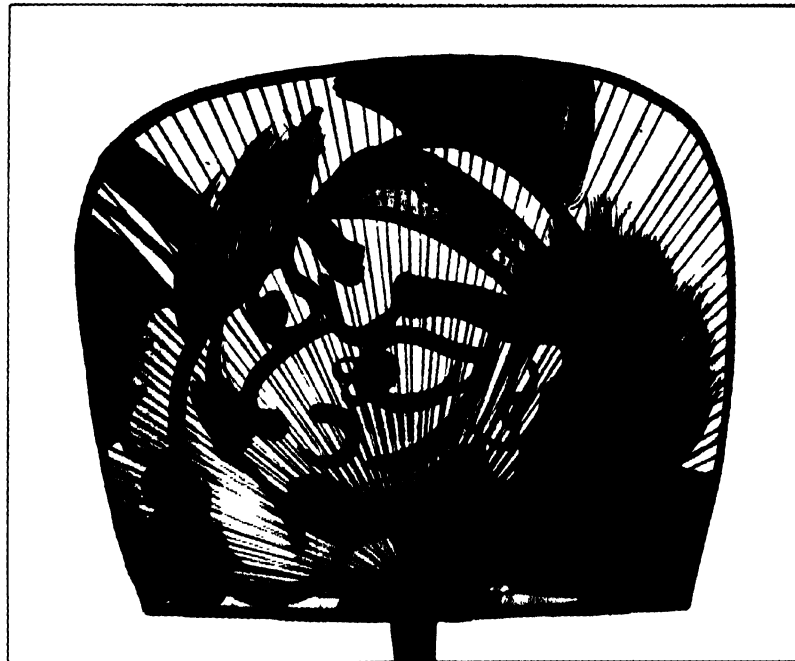
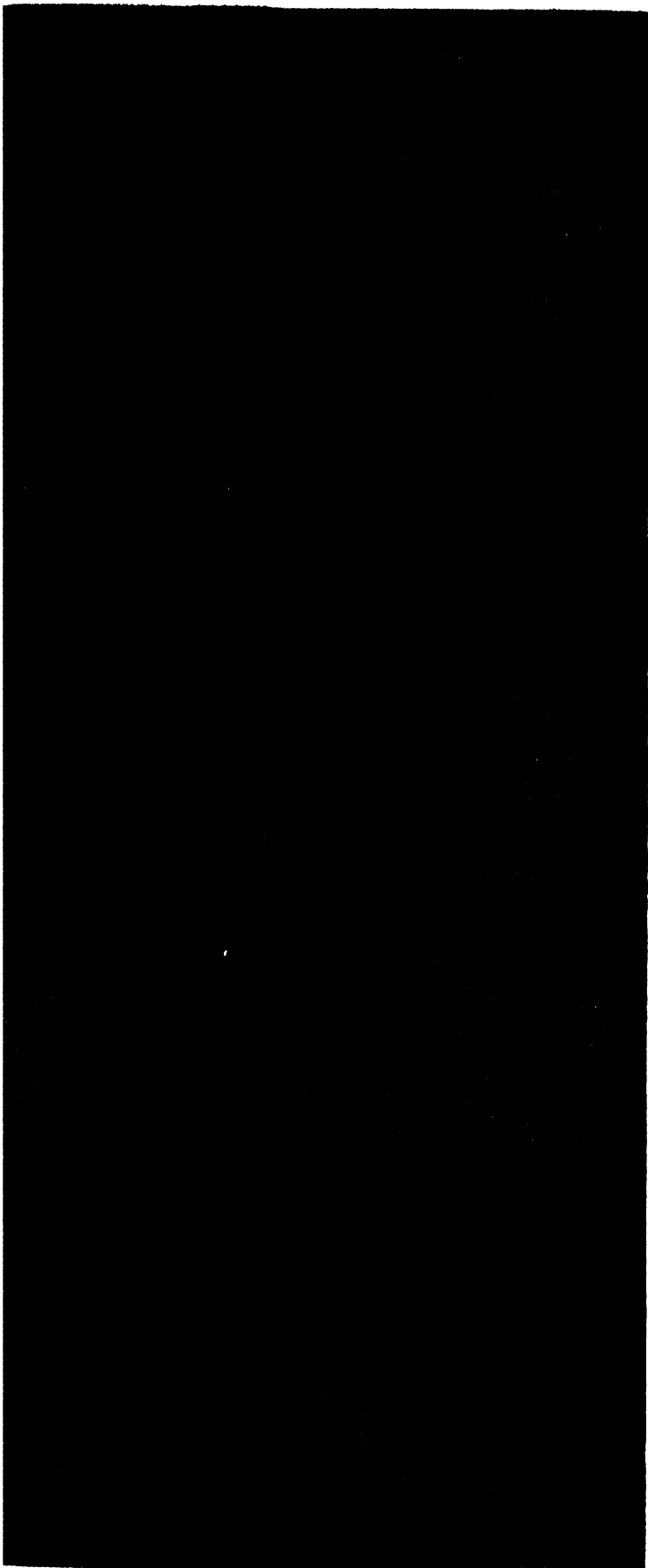
said to be used to rake good fortune in; a folding fan is held together at a point but opens up. Forms that spread out radially are mechanical ones which can be opened or folded like fans and umbrellas. In the glimpse of the lighted ball of the rocket that is shot up high

into the summer sky and cracks open, showers out, and fades, lies a promise of flaring beauty.





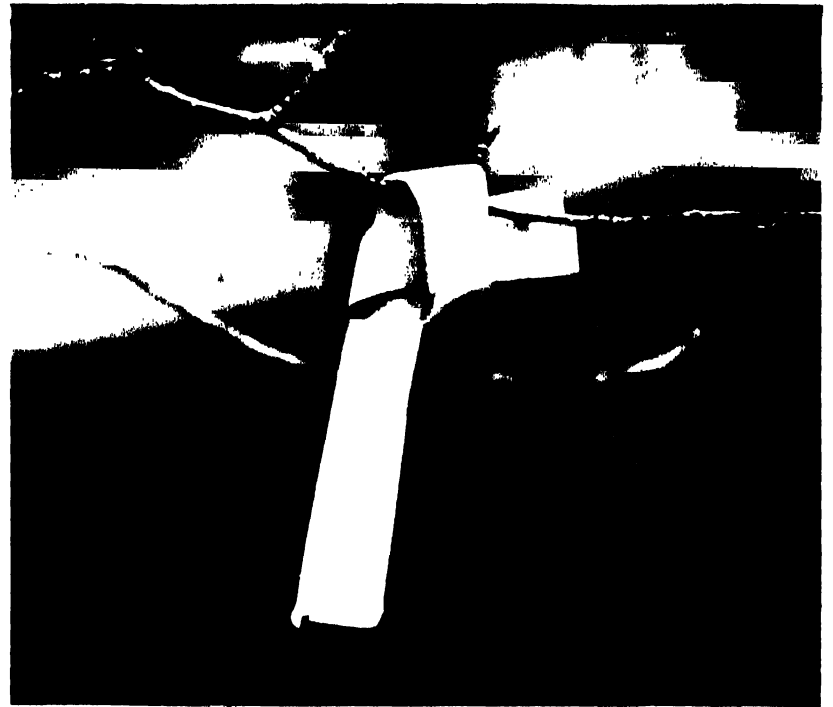




Forms of Union (MUSUBI—結合)

From huge shrines like the Grand Izumo Shrine
down to the little village shrines,
there are many match-making dieties in Japan.
At these shrines, sacred fortune papers are tied to tree branches.
Young couples making their vows before the shrine altar
do this to insure their future happiness.
And when they observe this ancient ritual their hearts are filled
with feeling.

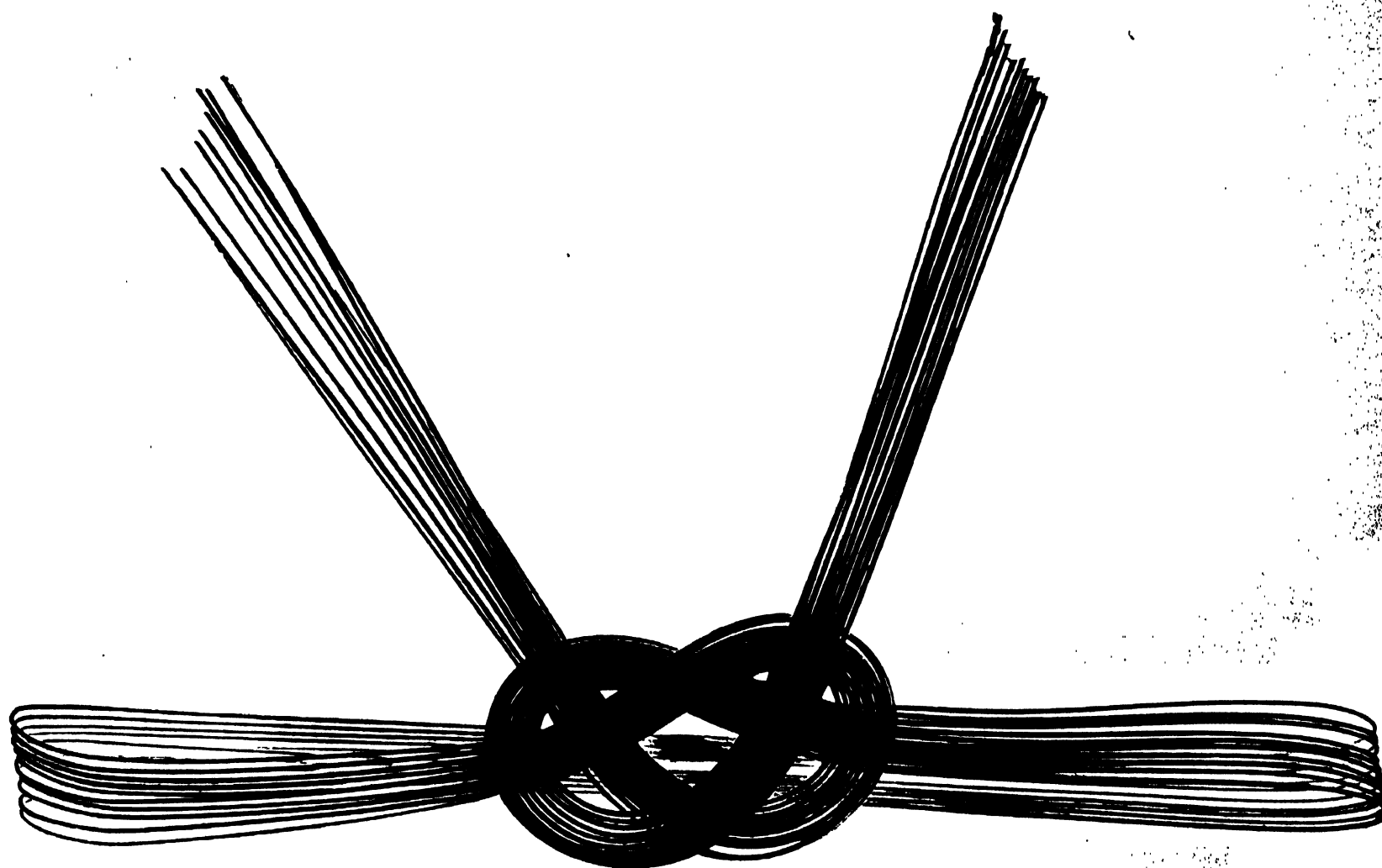
Tying
indeed means pledging.
Called a "pledge knot" or a "wish knot,"
this form has even been adopted as family crests,
which actually look like folded pieces of paper tied once,
revealing their origin.
Tying is making one's promise firm.
Wagers that children make
are formalized by hooking each other's little finger
as a sign of their sincerity.
When fingers are hooked and wish knots are tied, promises are
secured,
and then
this act of tying is repeated in order to make promises firm;
knots continue, spread out, creating a pattern,
and the forms of tying are made.
Tying together, binding together, braiding together,
combining together, joining together, running through one
another, or tangling together,
threaded things become cords;
split bamboo becomes a basket;
and wood becomes a structure.
When techniques of tying, techniques of arranging,
lose their original sense of pledging and all is neglected,
loosening one knot
will destroy at once the whole structure made painstakingly
by putting its parts together.
However,
when the contact point of the union is firmly secured,
the form that is so created
gathers beauty into the joined parts and makes them shine.



Forms of tying (musubi—結): The paper-cord tie used on presents is tied in different patterns, depending on whether the occasion is happy or solemn. For a serious event which we expect to witness only once, a cutting-tie, *musubikiri*, is used; on a happy occasion which we wish to

prolong or have repeated, a stopping-tie, *musubidome*, is used. For marriage, a cutting-tie is used; for childbirth, a stopping-tie. For important occasions there are many styles of tying, such as "true tying," "half-looped tying," "double-looped tying," "triple-looped

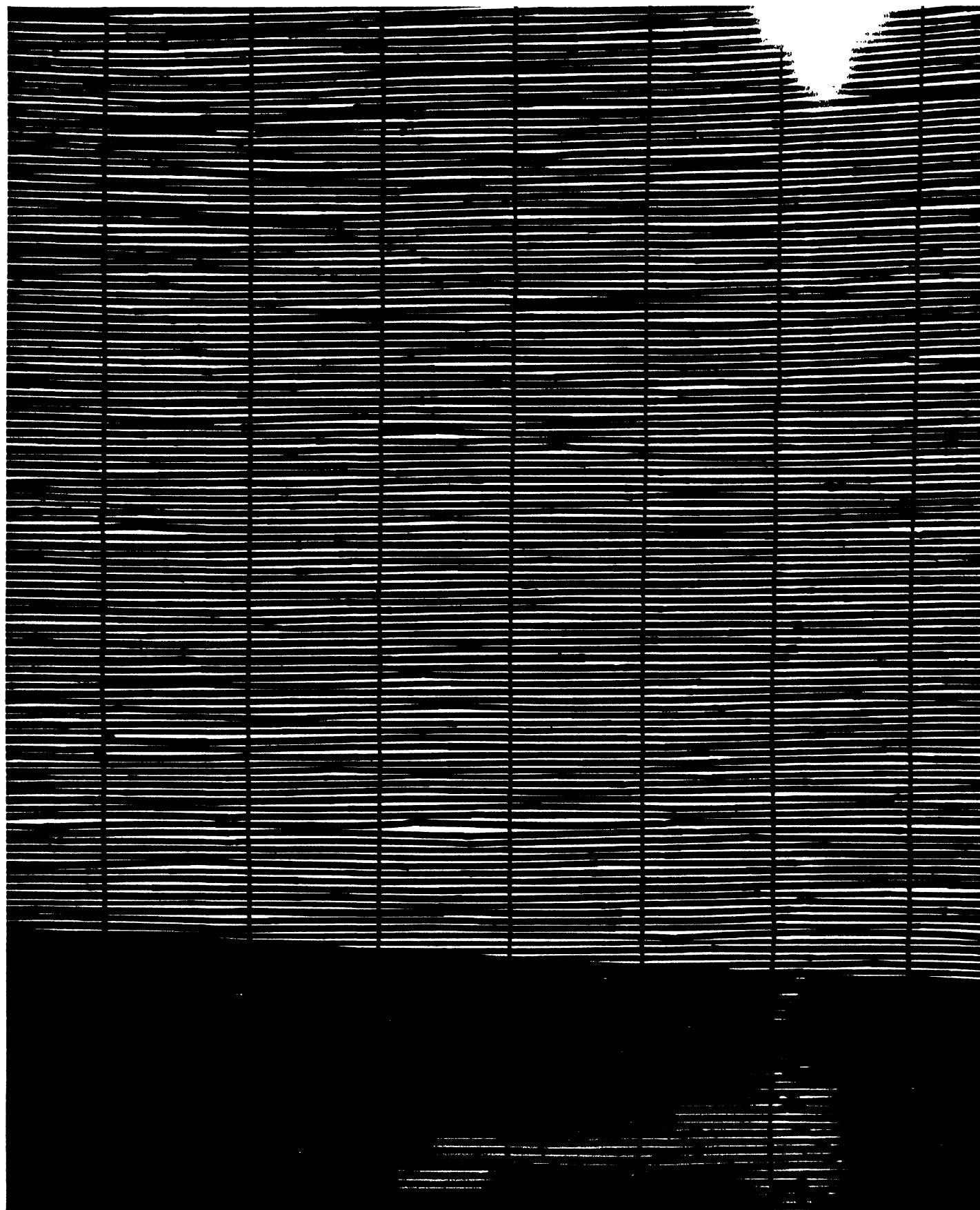
tying," and "cross-cord tying." These show how tying is ornamentalized. As we consider the many coiffures and the various ways of tying obi, we can also realize how closely styles of tying are related to make-up and costume.



Forms of binding (tsujumi 綴): In a children's game a loop of string, changing hands from one person to another, turns into various forms—the cat's cradle. In these systematic changes there is something akin to the form called "binding." Rafts, bamboo blinds, the way the

braids of a suit of Japanese armor or a helmet are threaded—each of these creates its form by binding, although none is a solid form. Rafts move along with the current of water; bamboo blinds, with blowing winds; armor, with movements of the human body. Thus each form

responds in some degree to another form, yet each maintains its own form. Binding is the result of a method of tying hard things together with soft materials.

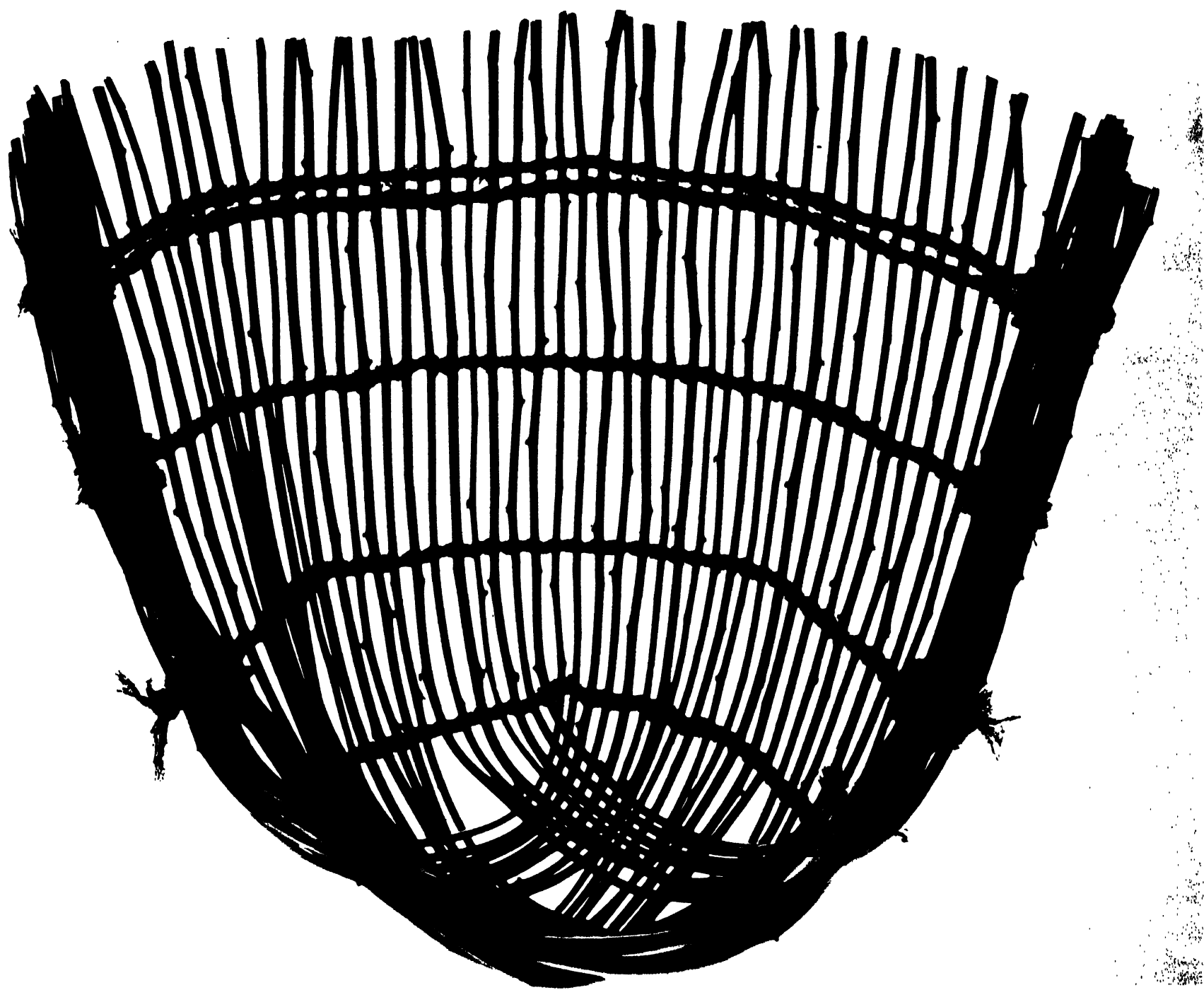


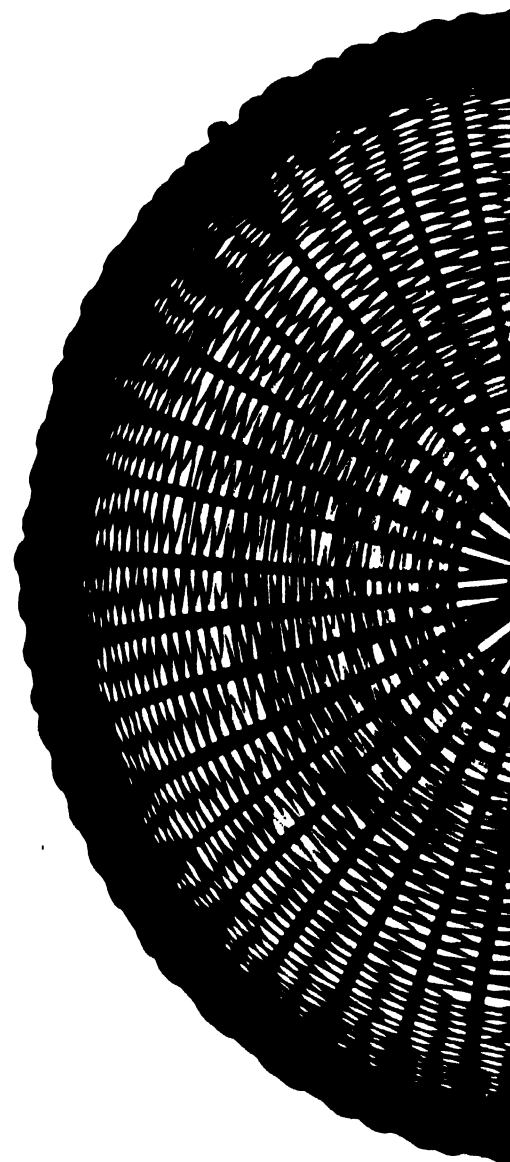
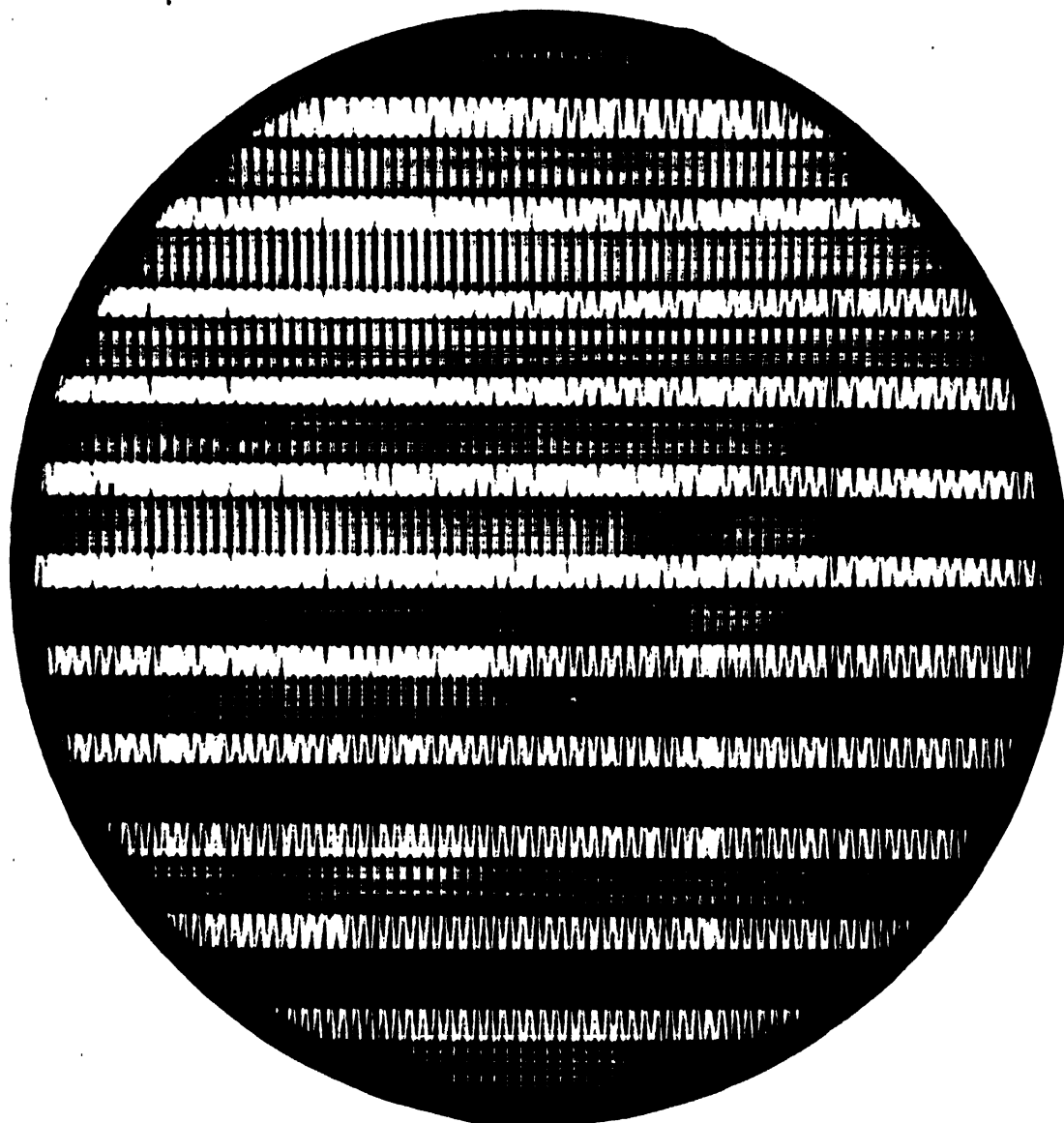


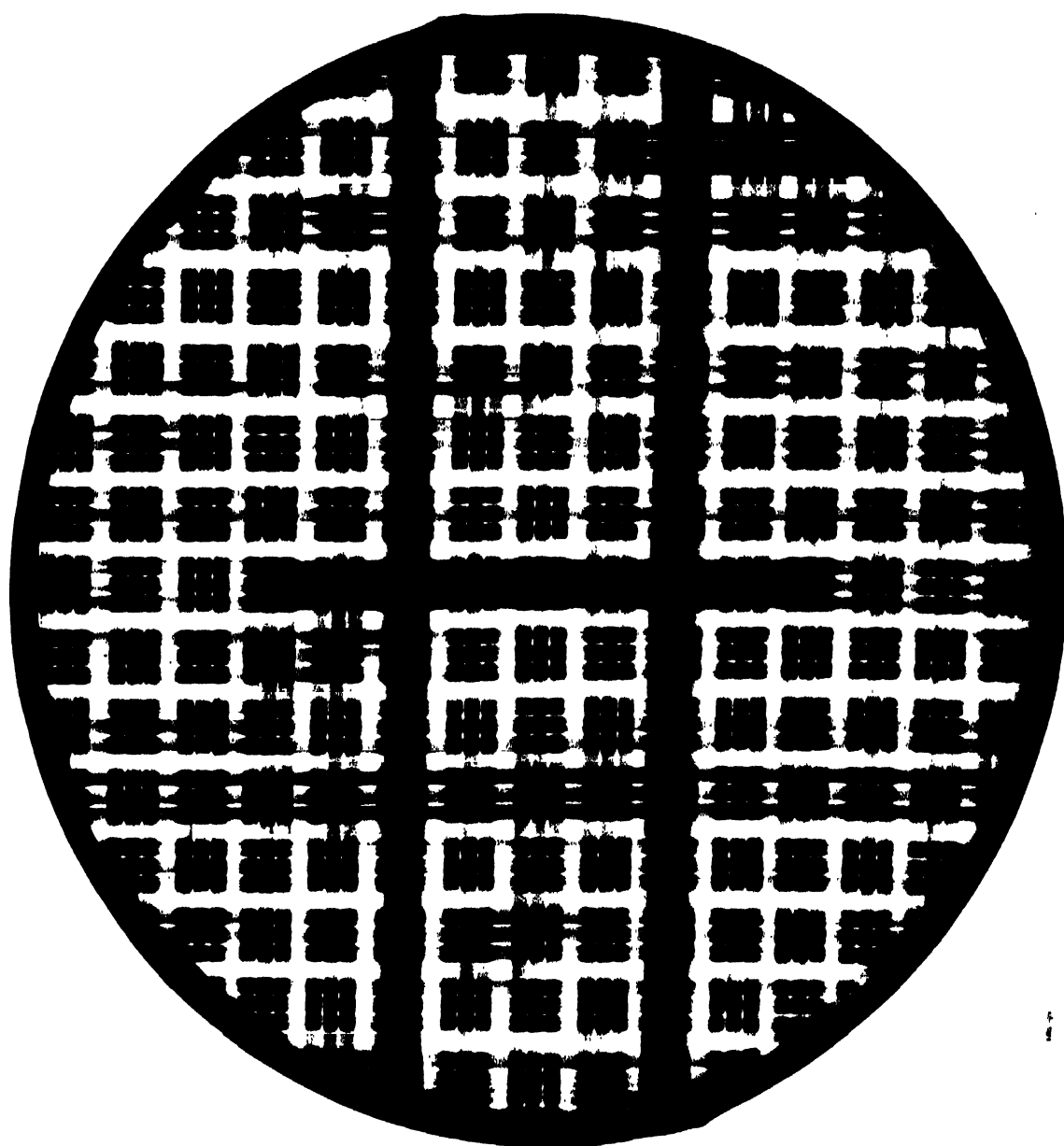
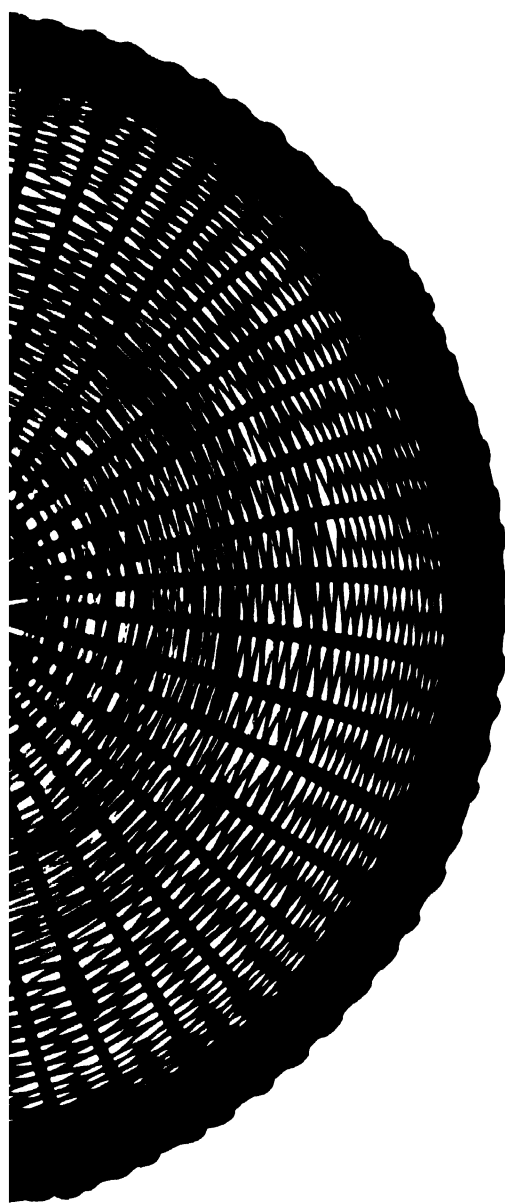
Forms of weaving (AMI—編): Thin interwoven splints are called wickerwork and used for hats, ceilings, or hedges. Straw sandals or straw mats are made by weaving rice straw; crates, baskets, or creels, by weaving bamboo. There are many examples of straw handiwork and

bamboo ware in which an interesting interstice is vividly accented. Weaving is a form of binding achieved with a comparatively soft material that can be bent or tied.





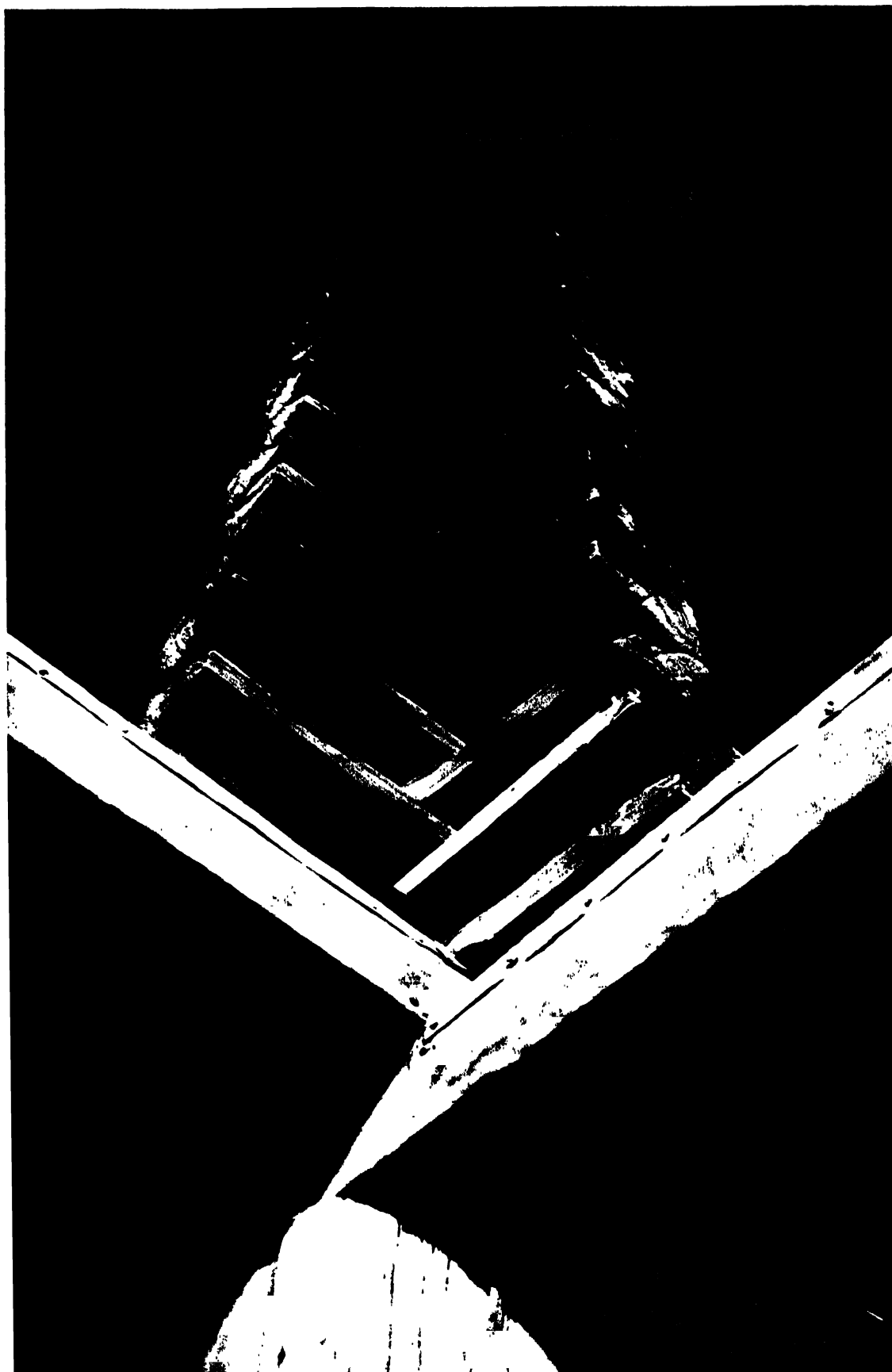


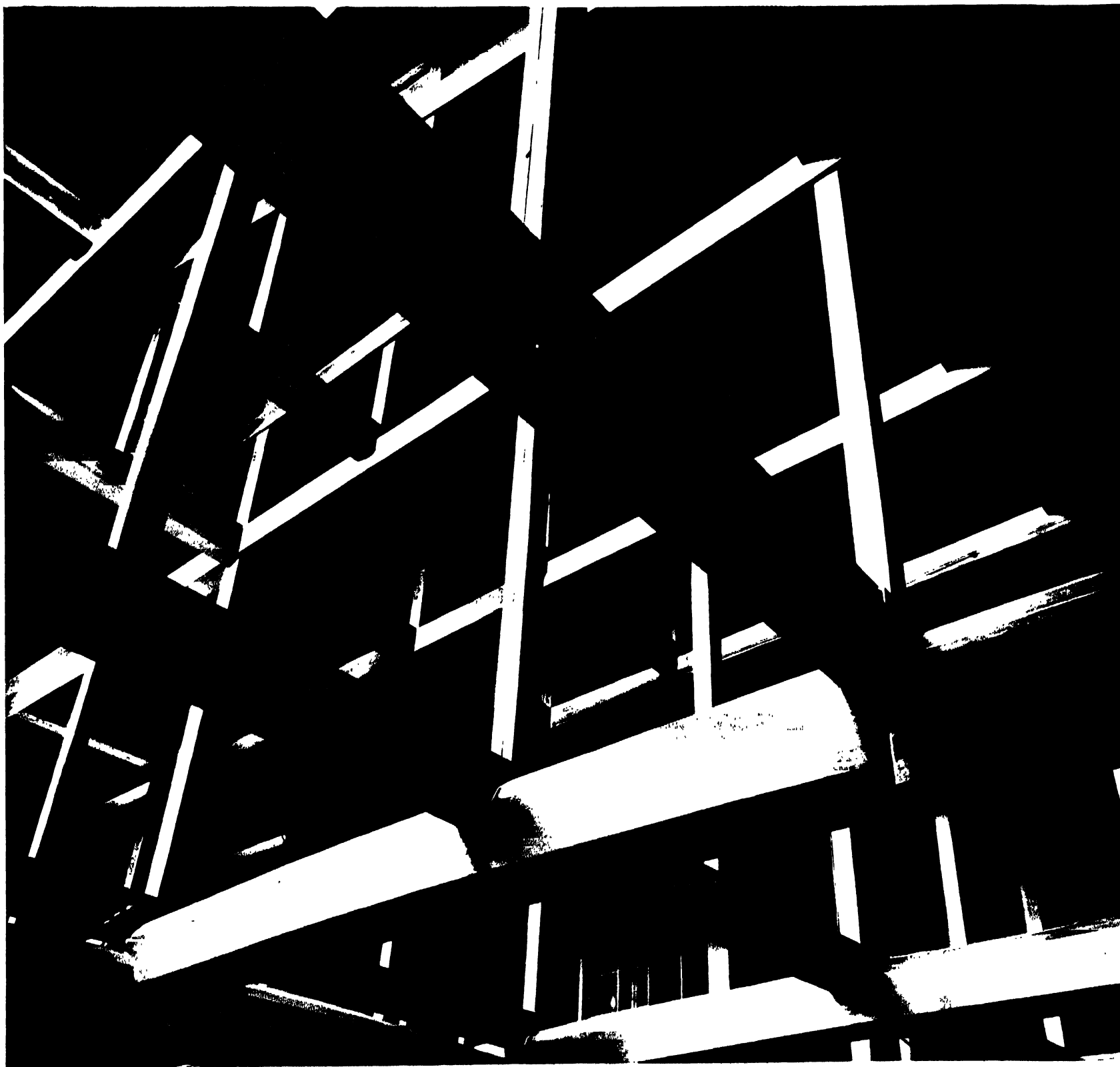


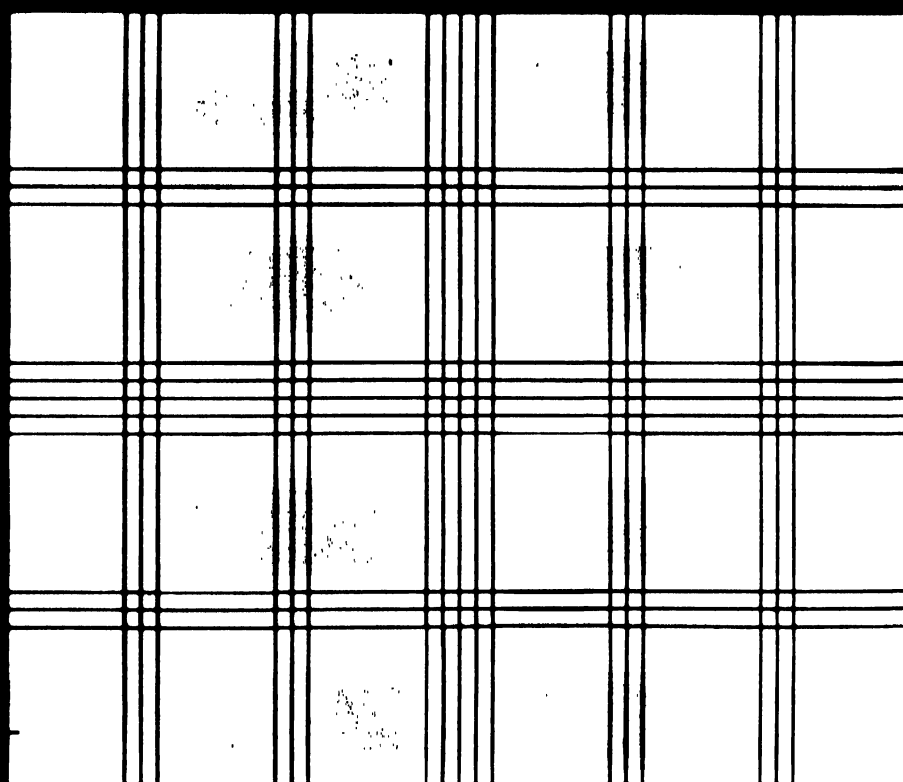
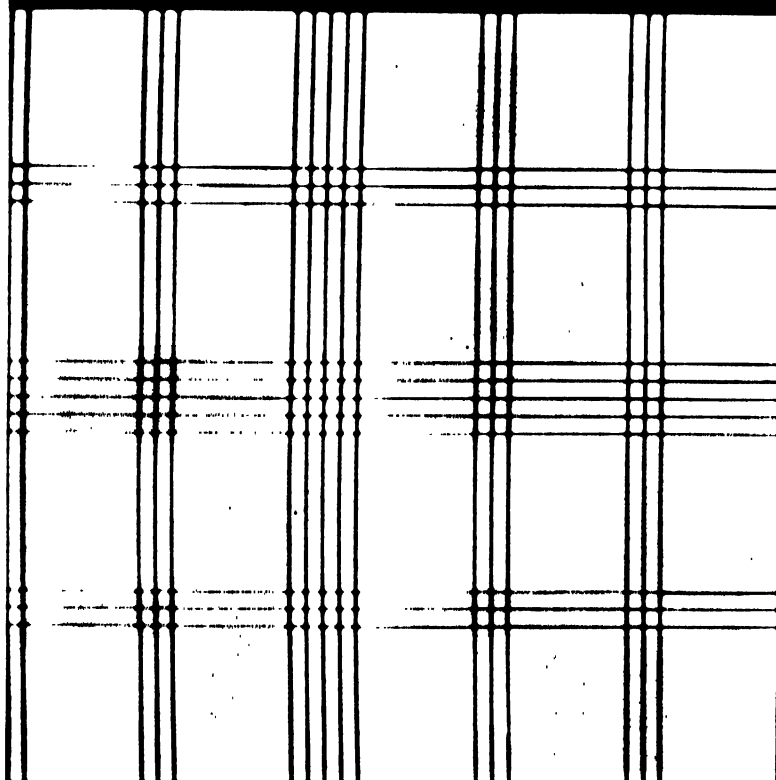
Forms of joining (kumi 組): The form called a wellhead or crosshatch, which has been used as a family crest as well as a shop's insignia, was originally made up of two pairs of wooden planks, one placed crosswise over the other with the beams joined toward the ends. This

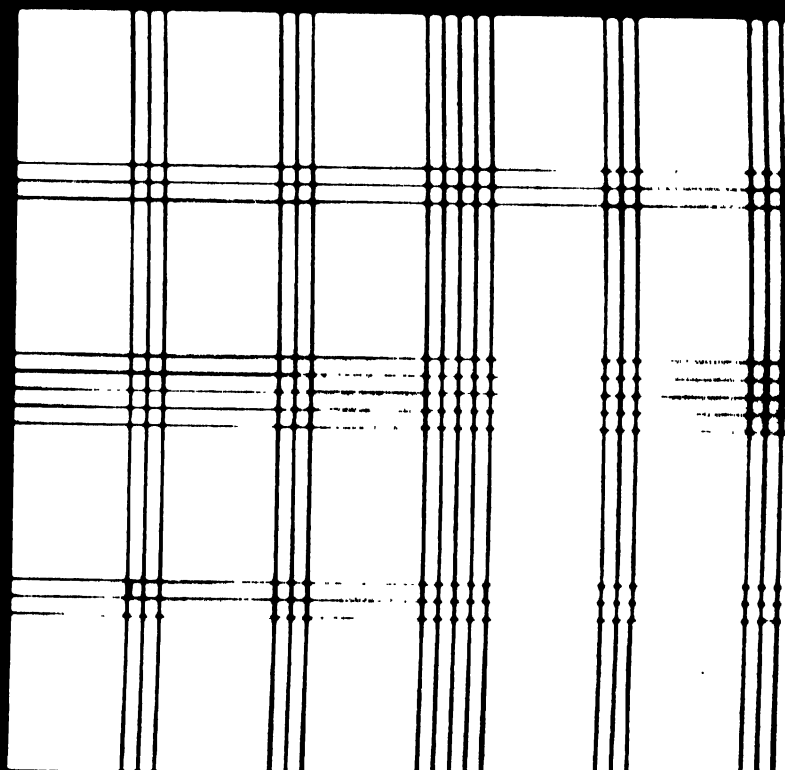
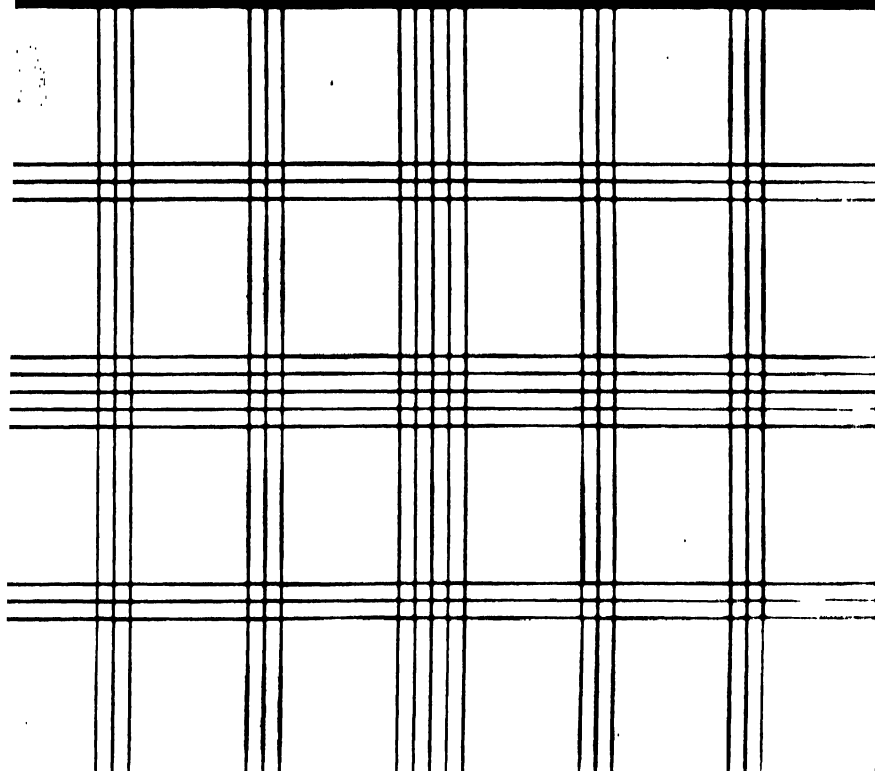
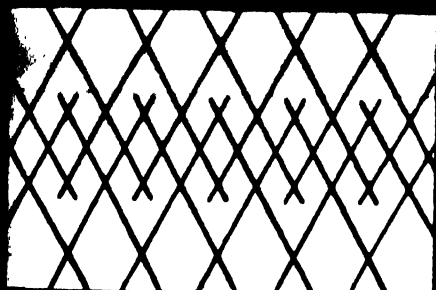
was placed over the mouth of a well; one form of a Japanese rice-steamer is derived from this pattern. When it is repeated and spread out in one plane, it becomes the cross pieces of a sliding shoji or a lattice, creating a delightful figure. When it is repeated vertically in three

dimensions it makes a turret. A log cabin is another example of this handsome form. Joining in wooden structures is a universal source of beauty.





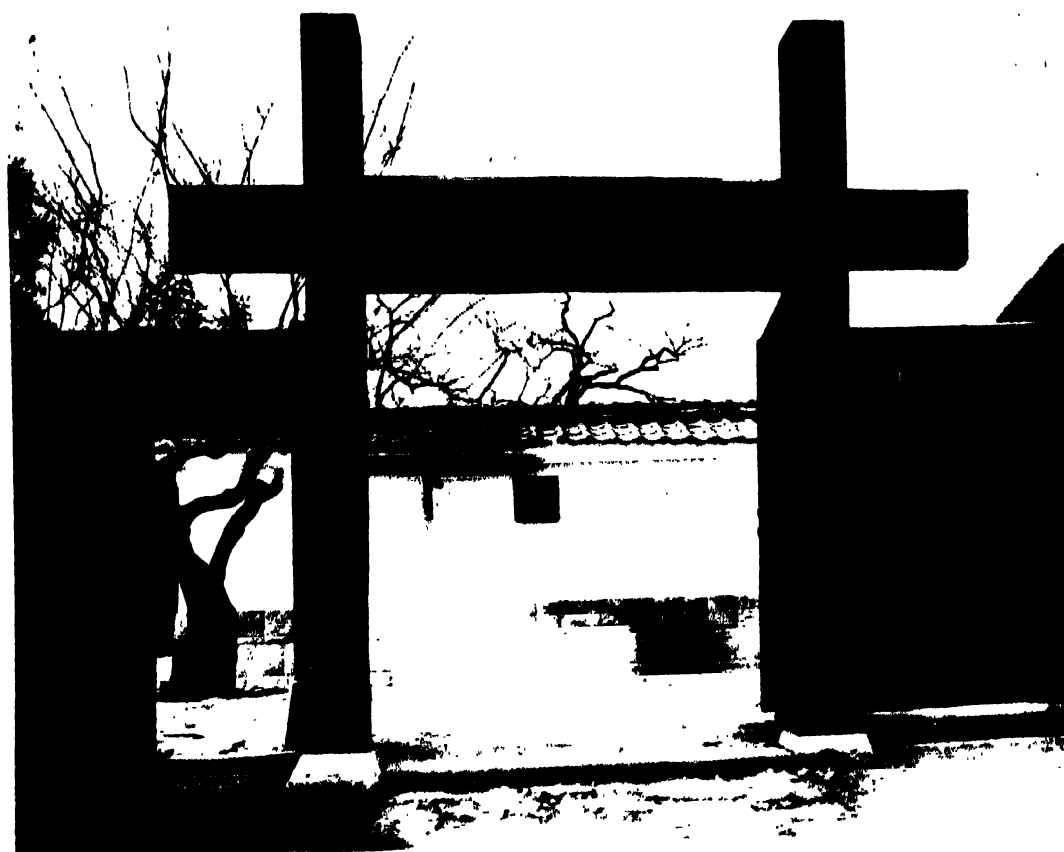
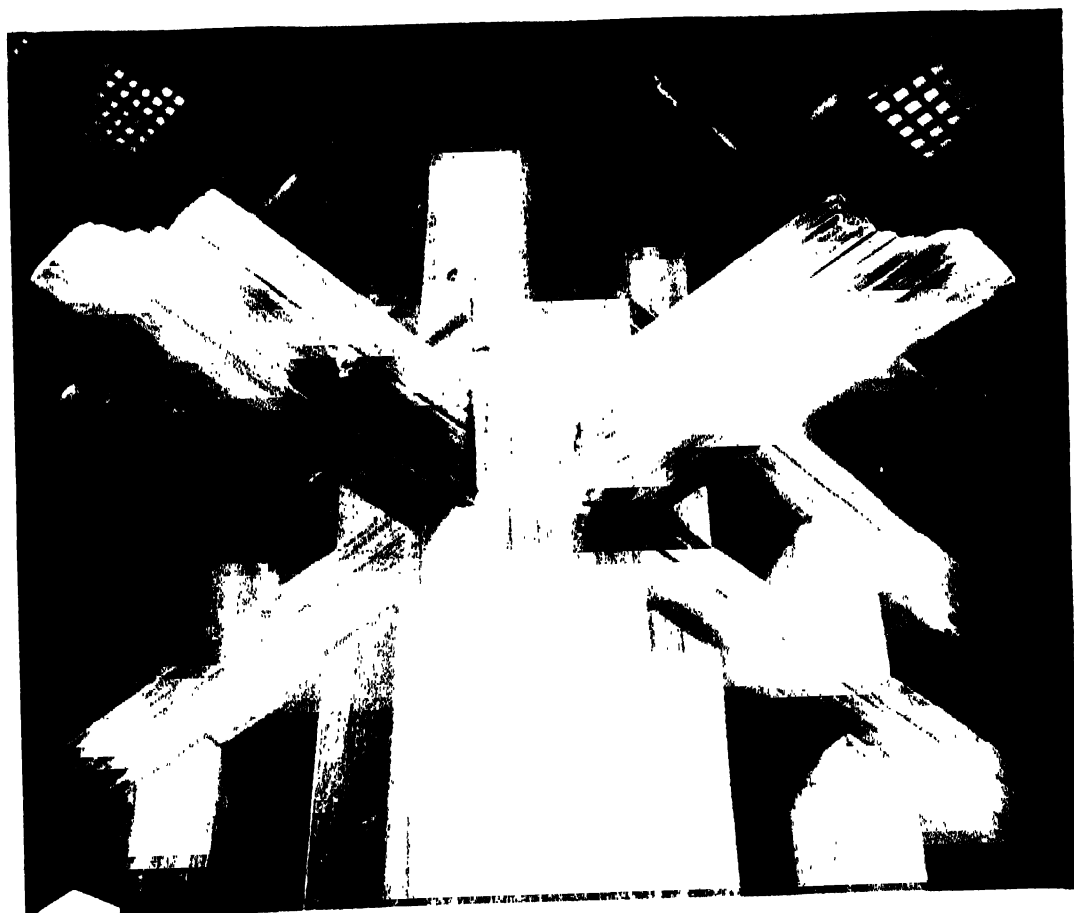
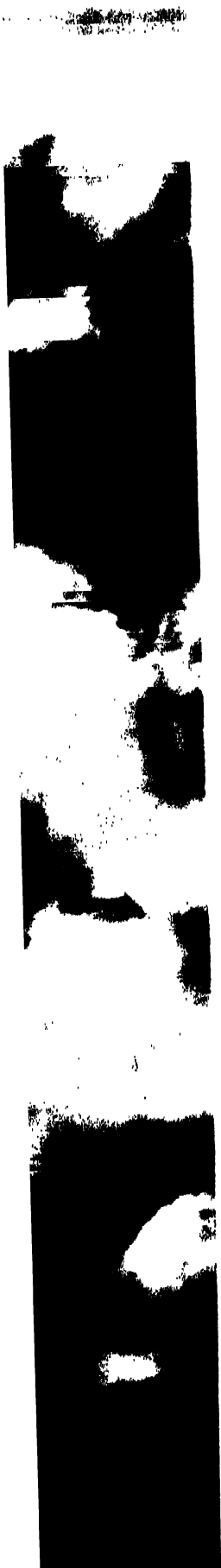


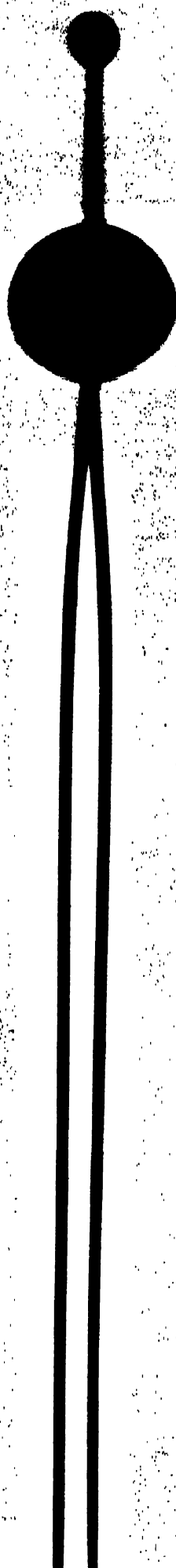


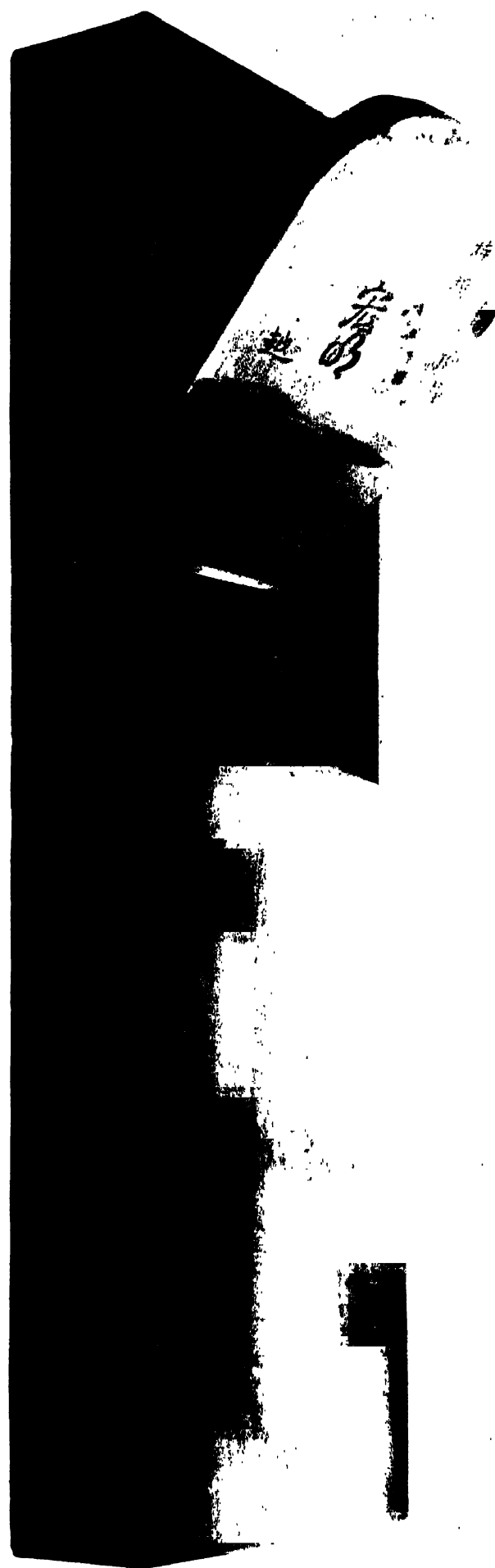
Forms of bracing (nuki—[木貫]): That which is called a brace, *nuki*, in Japanese wooden structure is the wood beam that runs horizontally through holes in upright pillars or columns. This is exemplified by the lintel or crossbar of a gate. However, the characteristic of this form

that runs through, which marks it off from other forms of joining, lies in the fact it may join different hard materials together. A hairpin in which a slender split rod of metal or tortoise shell runs through coral or jade cut in a sphere is an excellent example of this.





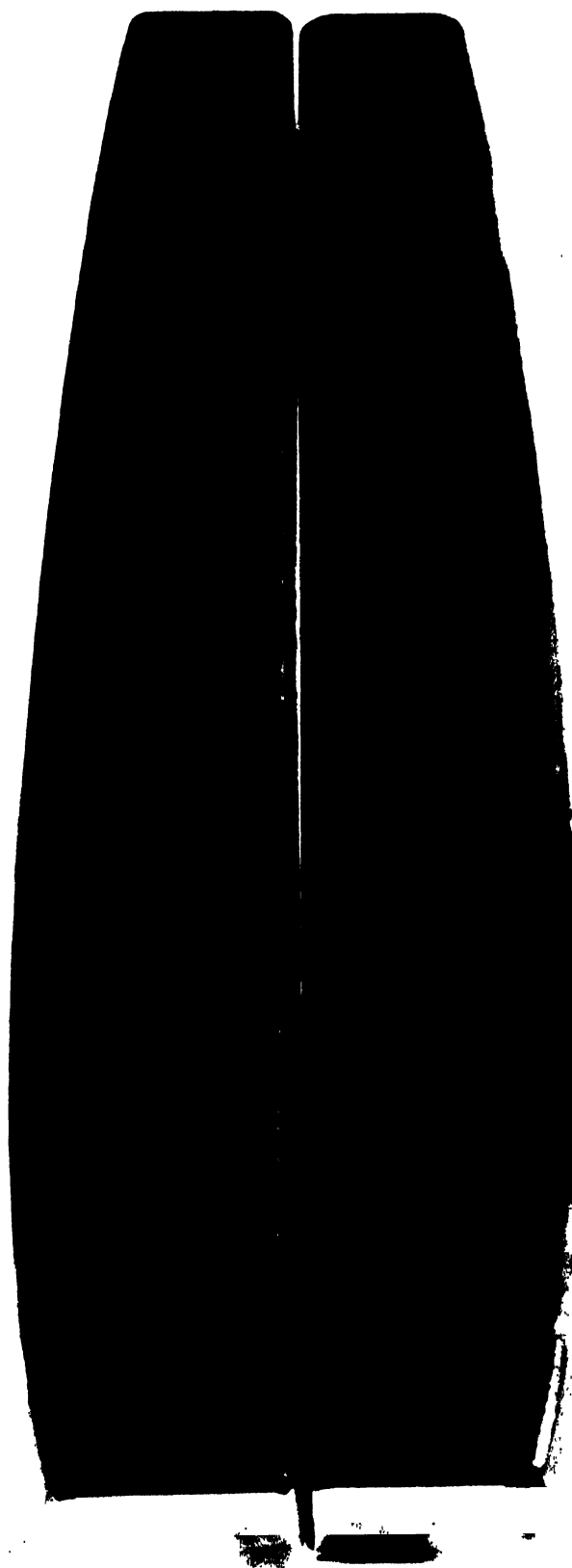


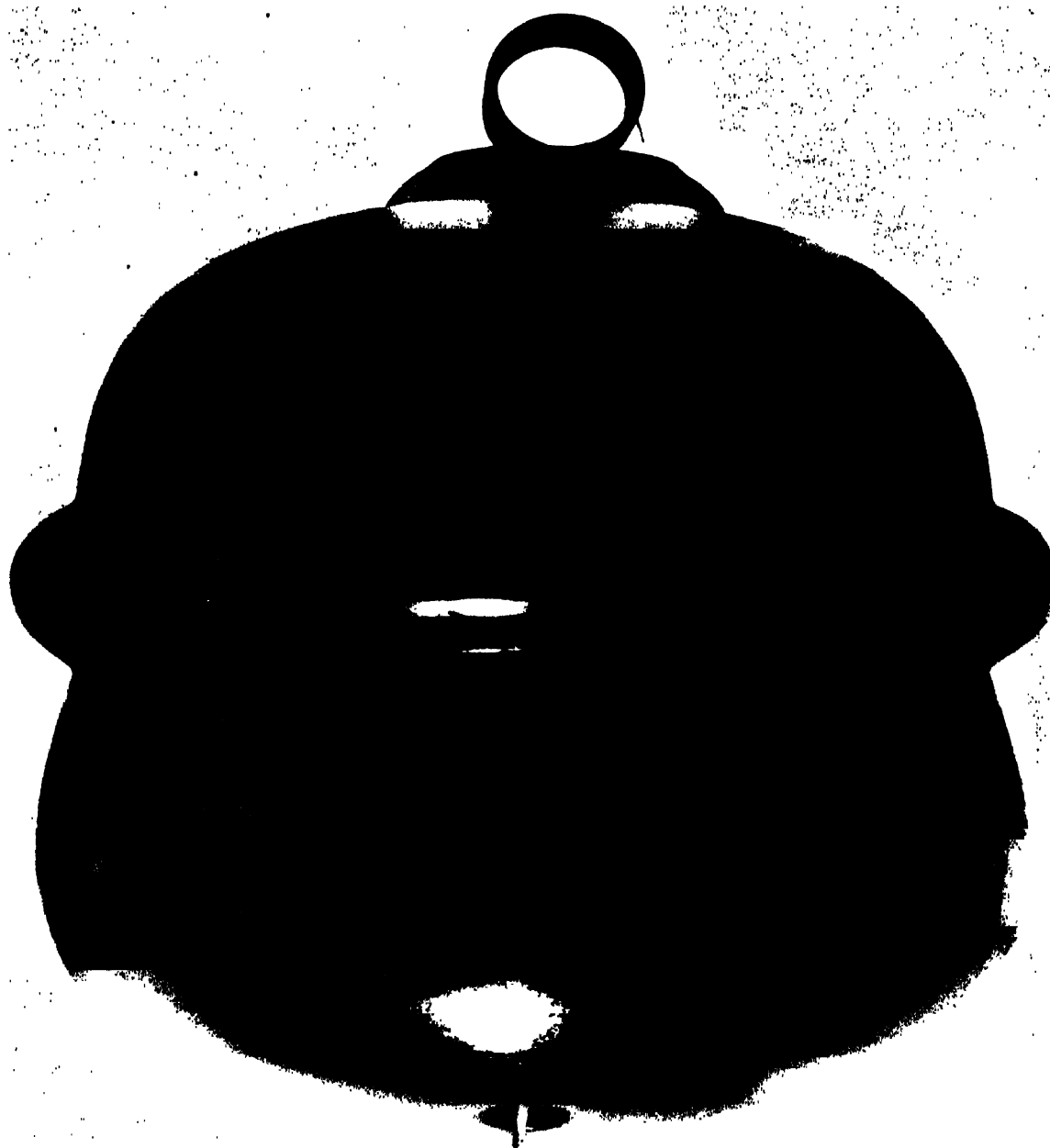


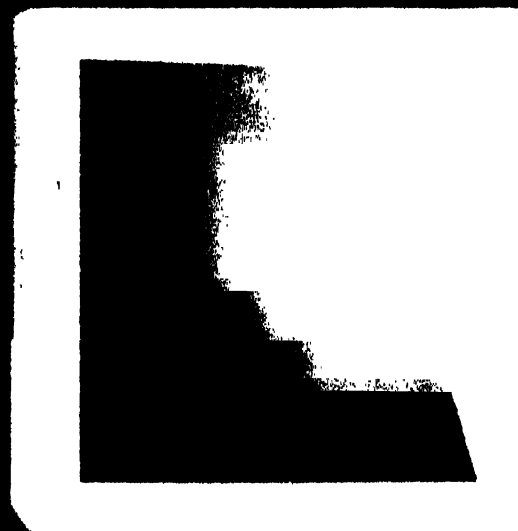
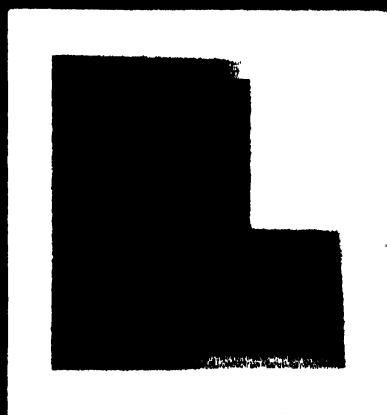
Forms of matching (AWASE—合): A lined garment made of two matching pieces of cloth sewn together; the ancient games called "shell-matching" and "poem-matching"; a match-making interview with a view to marriage—in these phrases the term "matching" is used to

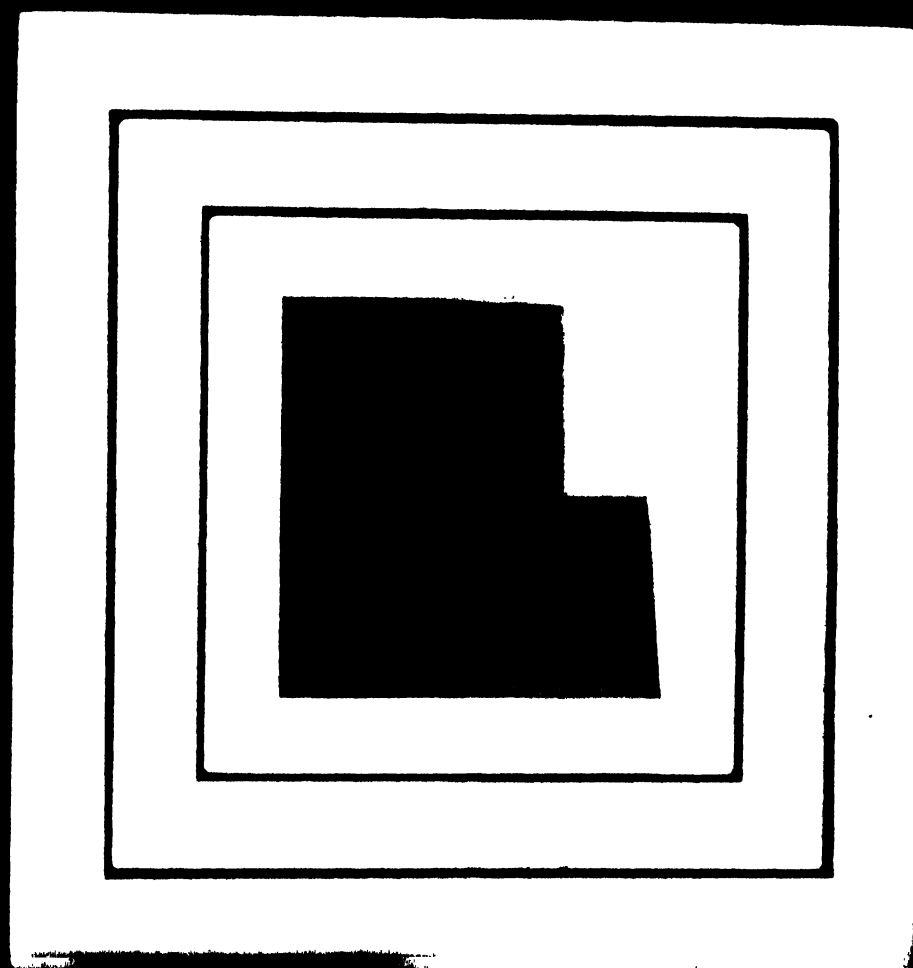
indicate that two similar things are put together. When the building materials that come up obliquely from both right and left are joined together, this becomes a rafter. Putting two semiglobular metal pieces together, one from above and the other from below, makes the

form of a Japanese bell. Among Japanese pasteries, for instance, *monaka* and *mikasayama* are made by joining pieces from above and below, with sweetened bean-paste inside. There are many forms that become a whole by matching.



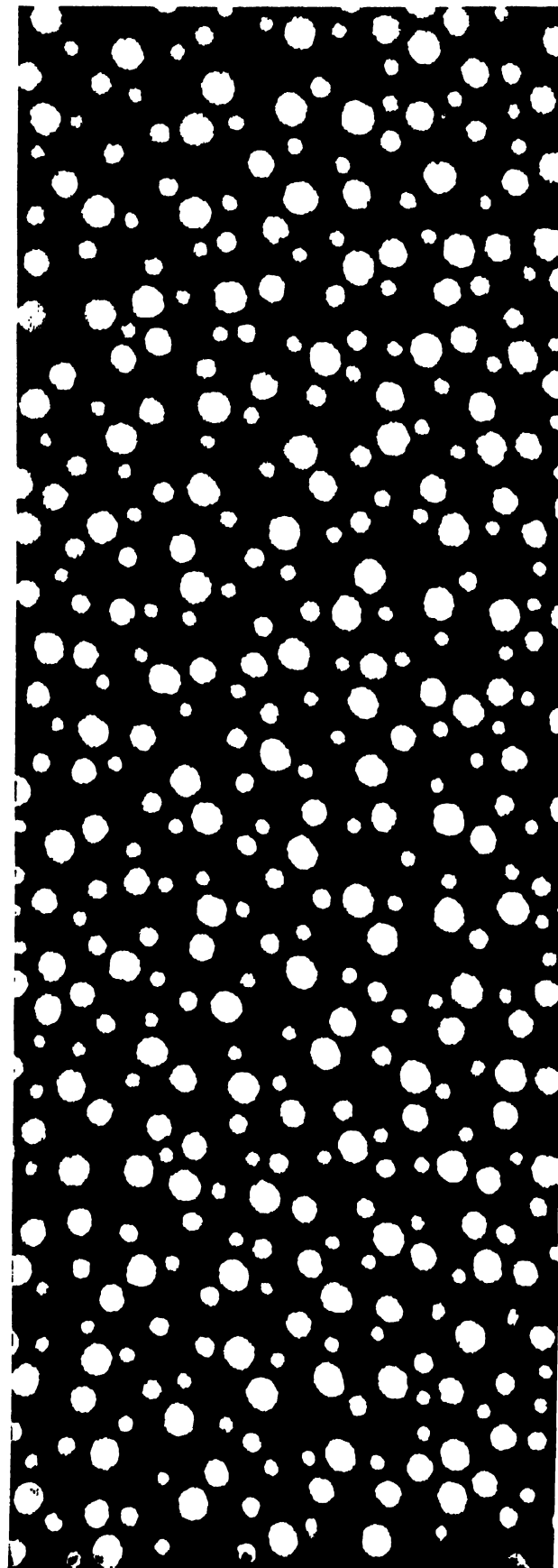






Forms of Collection (ATSUME—集積)

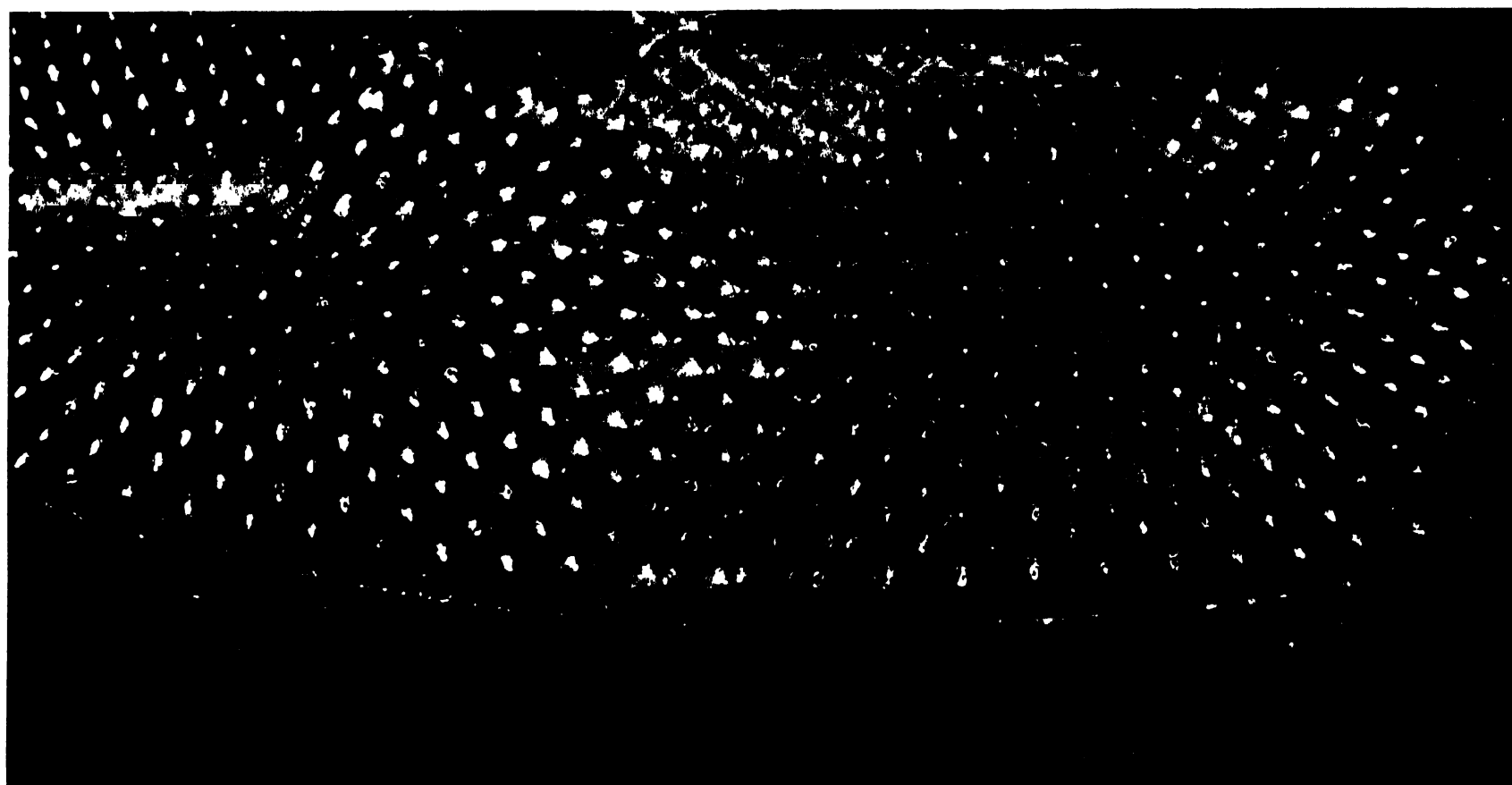
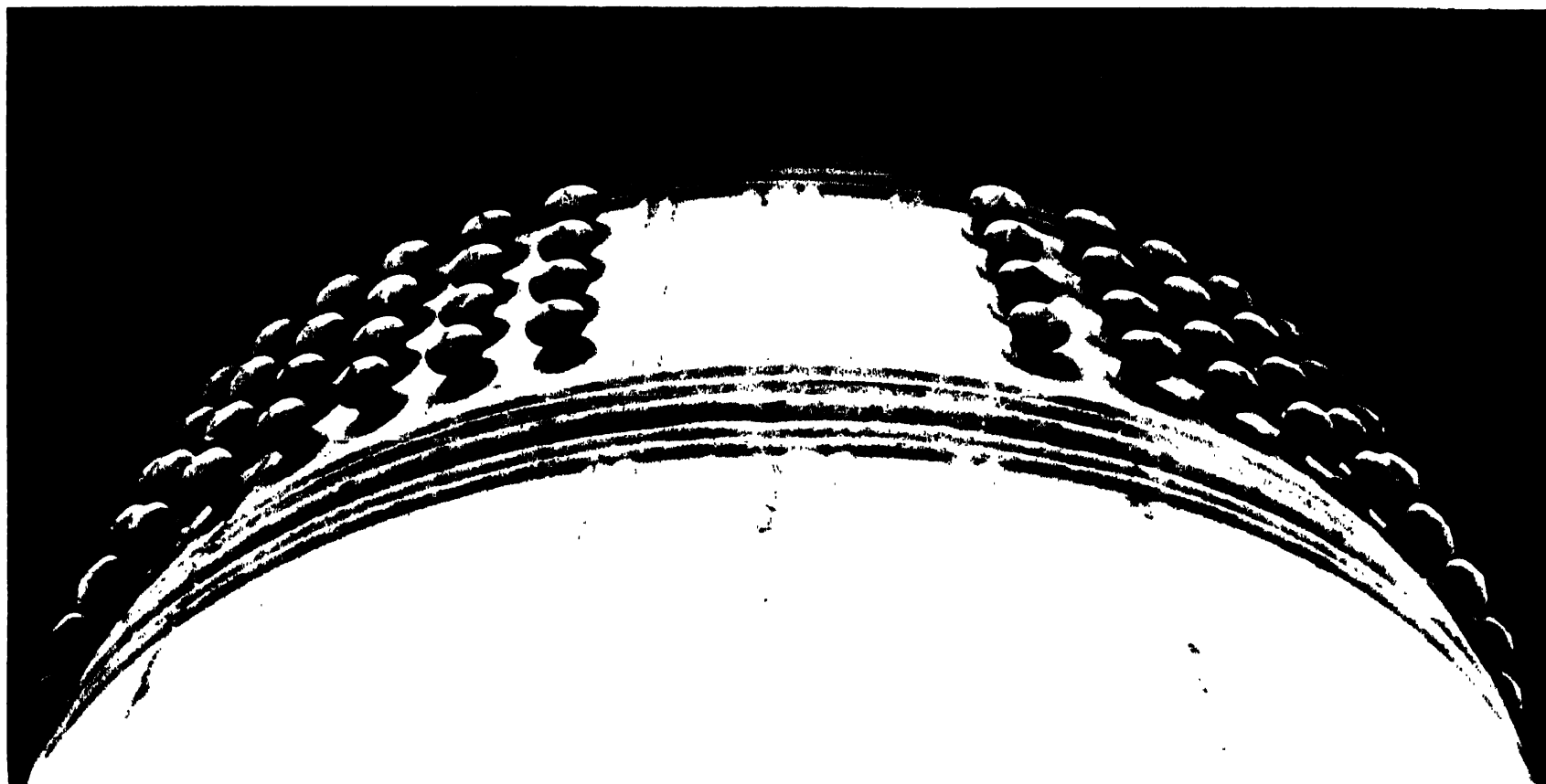
The European mosaic fresco or pointillist's sketch
forms a design or depicts a scene
by collecting small ceramic pieces or dots.
However, in Japan
patterns called "hail," "shagreen," or "dapples"
are collections of similar protuberances or dots,
but these do not depict or express
anything in particular.
The thick profusion of identical particles creates a pattern,
and those who look at it, depending upon their attitudes,
form different images
from the pattern, each to his liking.
Again, when a form is created
by collecting units of the same particles or objects,
in Japan the respective units are always left free;
and the collecting power or the collecting techniques are very
simple;
that is, something moving toward one direction,
something possessing one impact,
creates repetition.
What gives form to a collection is the force arising from a
single aim;
piling, stacking, or heaping
is a technique of repeating upward;
to bundle, to tie, or to grasp
creates power through impact.
When things are once collected,
piled or tied together,
then in harmony with gravity they must keep their new form;
the units that are gathered
are firmly fixed together,
but seldom are they actually joined to each other.
Depending on the unit-materials,
particles, lines, or solids, as the case may be,
they are collected in their respective patterns;
like a sand pile, a coiffure, or a nest of boxes,
units may be separated by another power, but after they have
served their purpose
they are gathered again; the collection resumes its original
form.

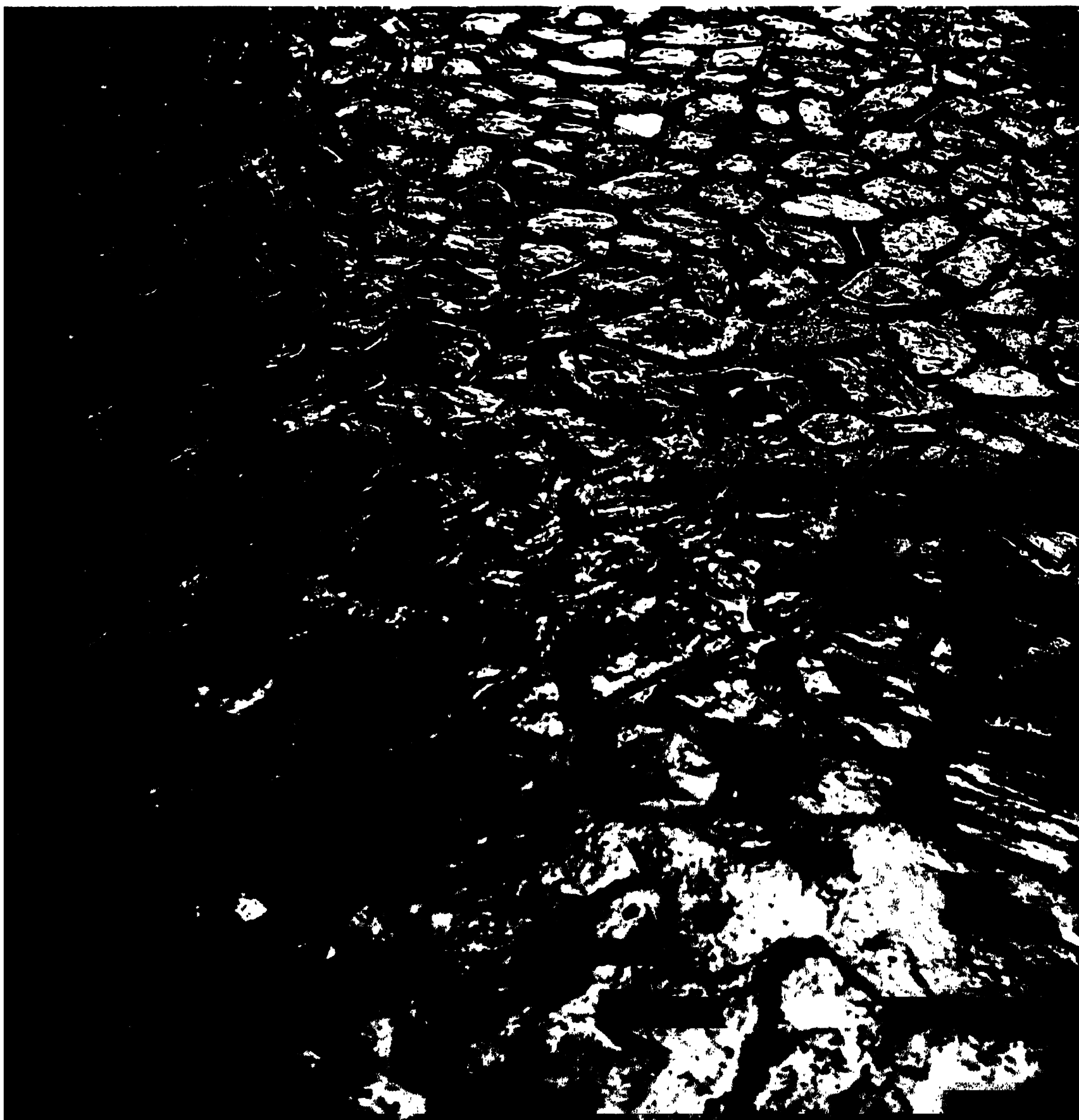


Forms of grouping (muri- 群): A thick collection of small protuberances spread out on the surface of a tea kettle or a metal tea pot, is called "hail" or "cubes." The dainty Edo cloth design printed by a paper pattern with countless holes in it made by the

gimlet's tip, is called "shagreen" or "hail." A pastry named "dapple" is made with whole Indian beans sprinkled over the surface of bean paste. "Fawn dapple" is material dyed with a pattern made by pinching minute spots on cloth; the protuberances

clustered on a helmet top are called "stars." As the countless stars, when we gaze at them, have their own constellations, so the over-all mass will also create within it separate smaller patterns of its own and hold the images there.

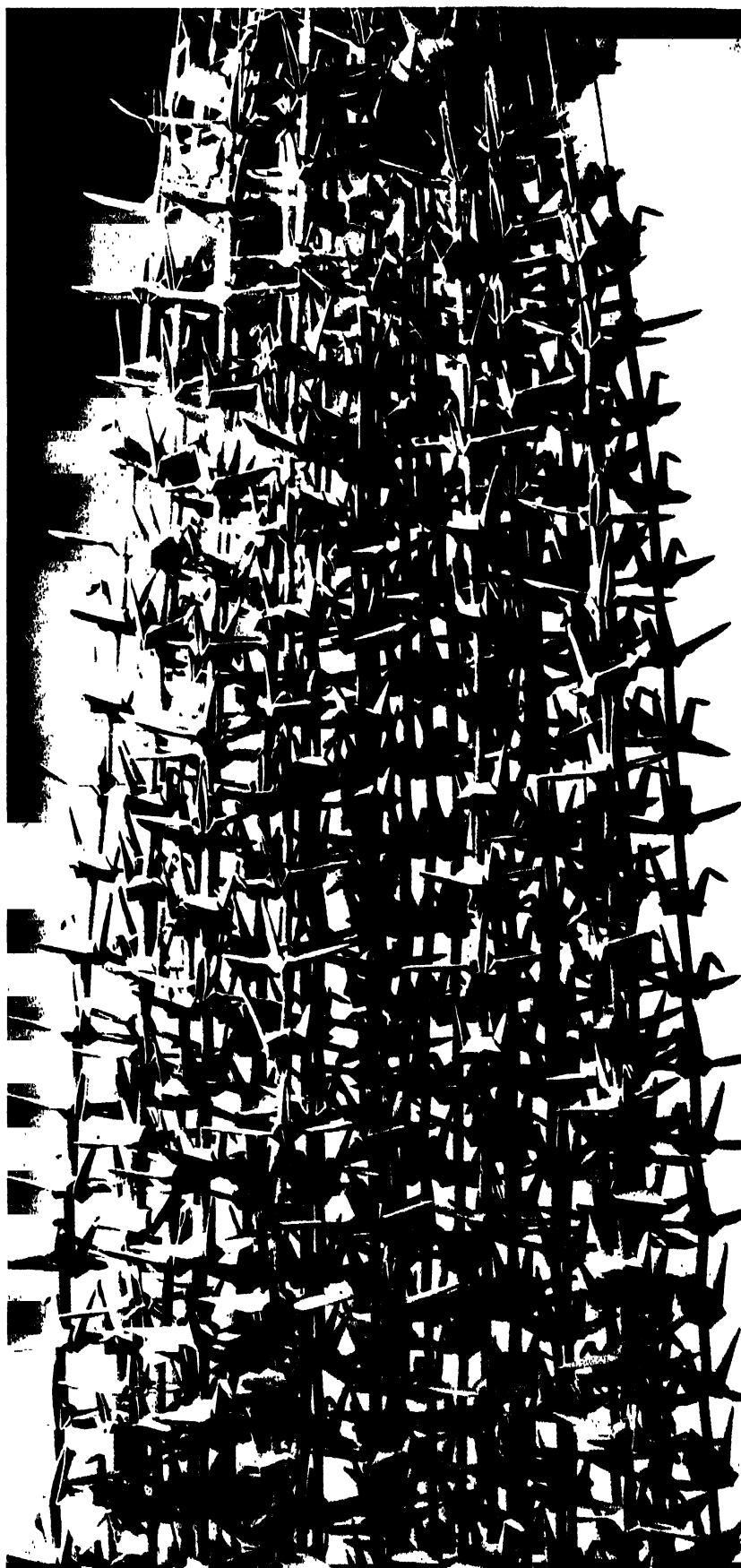




Forms of gathering (*yosu* 寄): The wind blows and collects dry leaves together; the vaudeville troupe gathers people to entertain them with comic stories; a wooden mosaic is made up of small pieces of wood. The movement of a collecting force in one direction res-

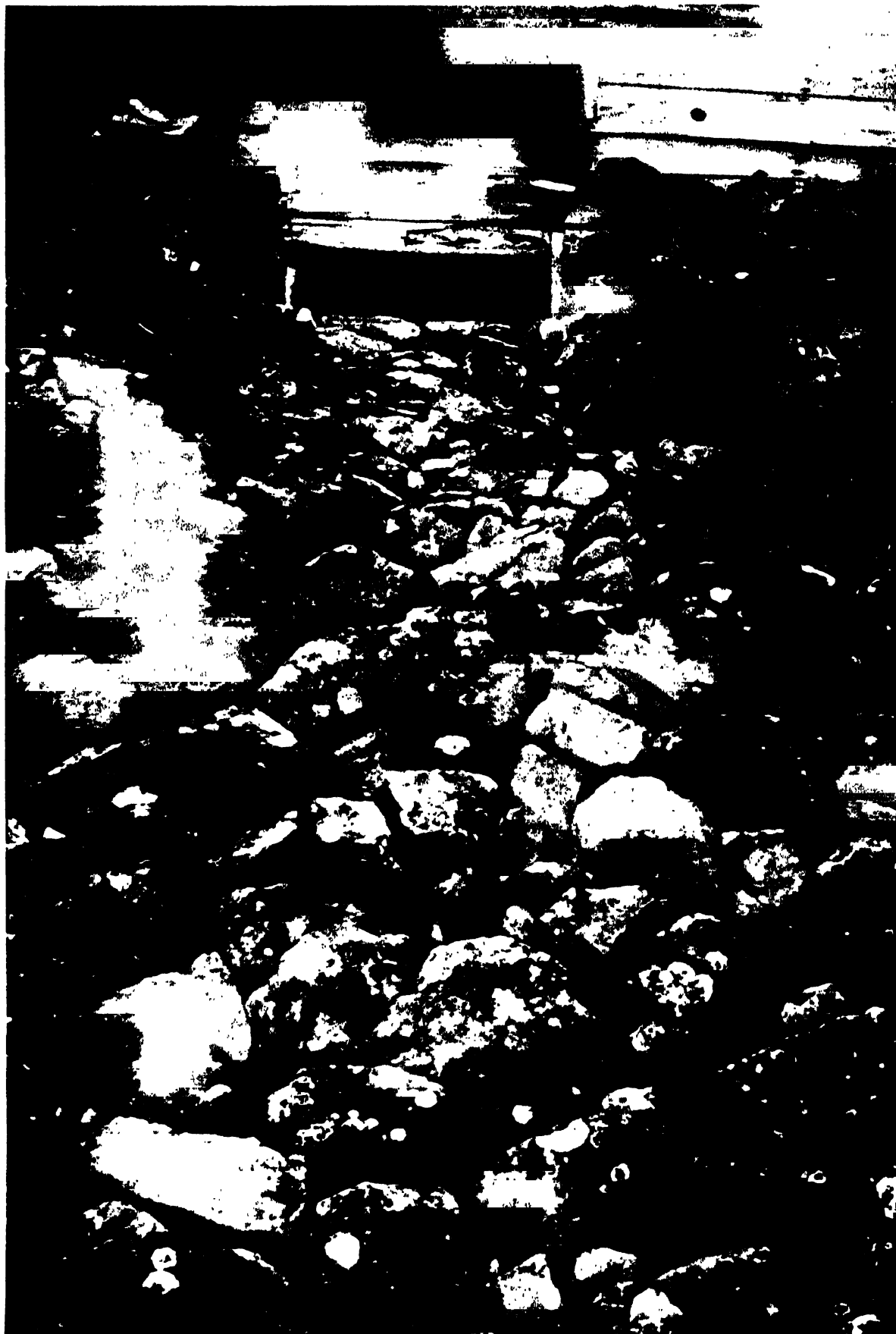
sults in a form called gathering. The lotus petals around the seat of Buddha's image are described as "blown together," *fukiyose*, if they are placed together in a line, instead of being arranged alternately like scales. And the Thousand Handed Kannon, about whose holy

person hundreds of hands have been gathered together, or the offering called "A Thousand Cranes," made up of numerous *origami* cranes, symbolize the boundlessness of salvation and profoundness of prayer respectively.



Forms of piling (rusun -- 積): In the front of the Nichigeki Theater where a performance by a newly organized company is being given, the straw rice bags and sake tuns are piled up high. Above the street reservoirs are filled with water reserved for fighting fire; wooden pails

are stacked here in high pyramids. In the paddy fields where the crops are harvested, the sheaves are piled up in varied patterns according to individual fancy and according to the locality. A castle wall made of stones piled up without mortar emphasizes its curvature.

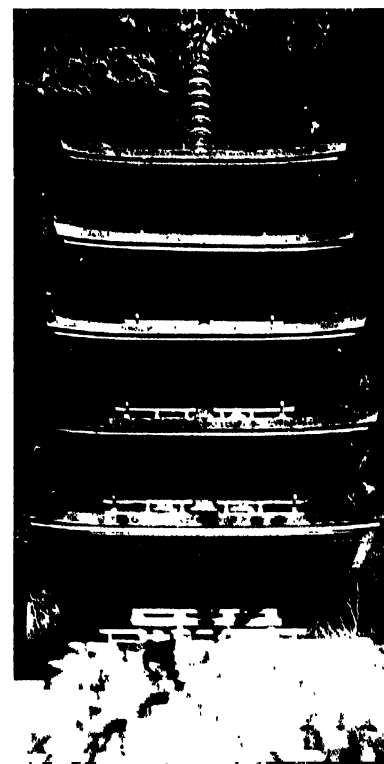
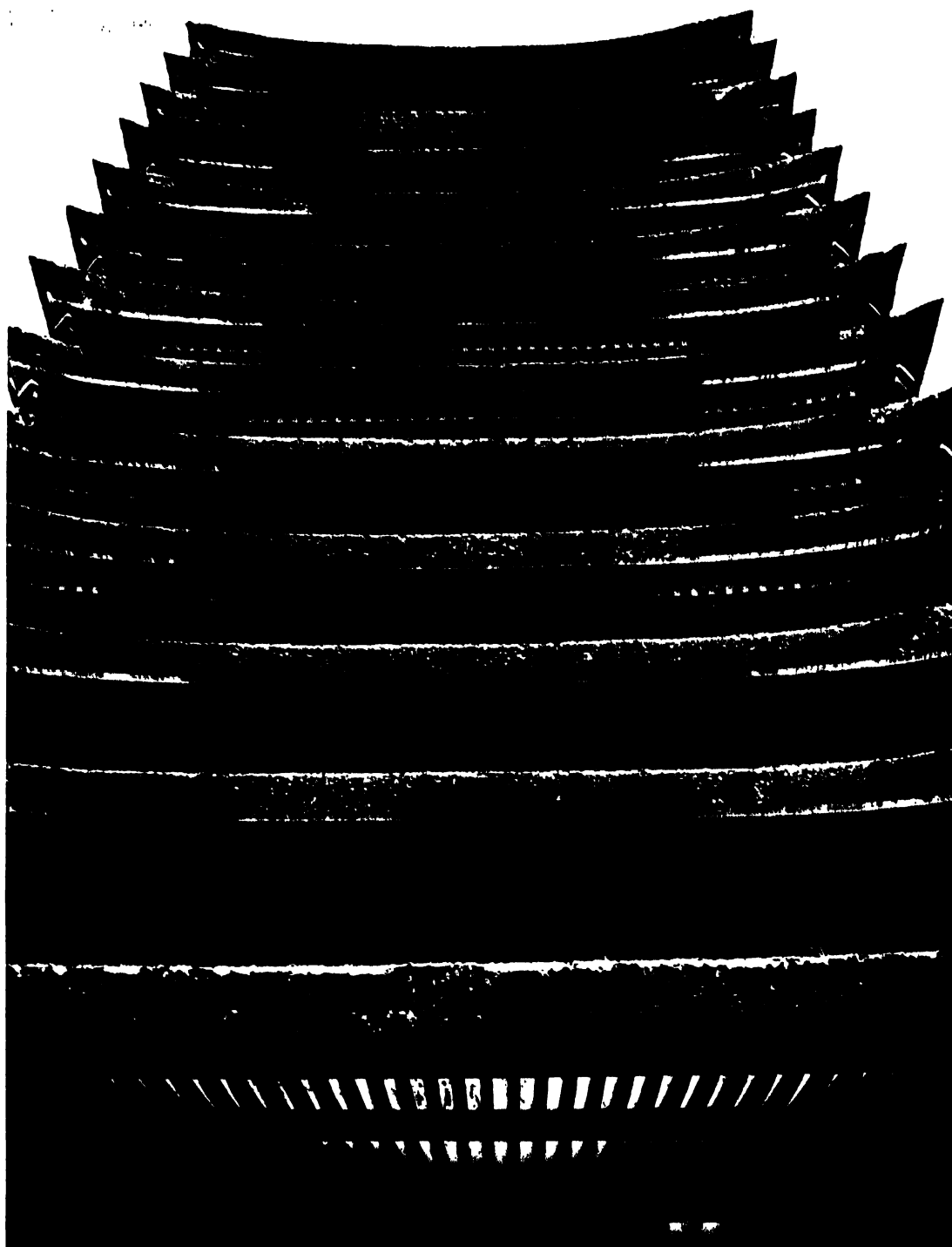




Forms of layering (KASANI² 階): With the performance of the ceremony of the three-times-three exchange of nuptial cups, a marriage pledge is made firm. Repetition settles and tranquilizes the feeling. The three-story pagoda, the five-story pagoda, or the thirteen-

story pagoda—regardless of its height, it appears restful. This is because these roofs are placed one upon another. We set the rice steamers one above another and make the steam come through. In the nest of boxes we put delicacies into each one separately. These

forms come from their use. The ceremonial robes of Heian court ladies worn in many layers were made only to keep them from the cold, but these robes gave birth to an aesthetics of combining color. Consider, for instance, the elegance of the lapped and layered Ishiyama



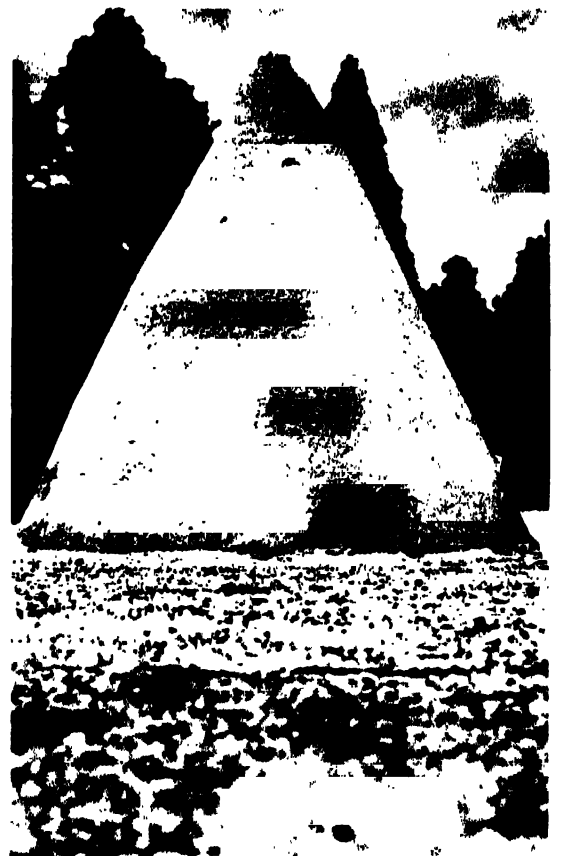
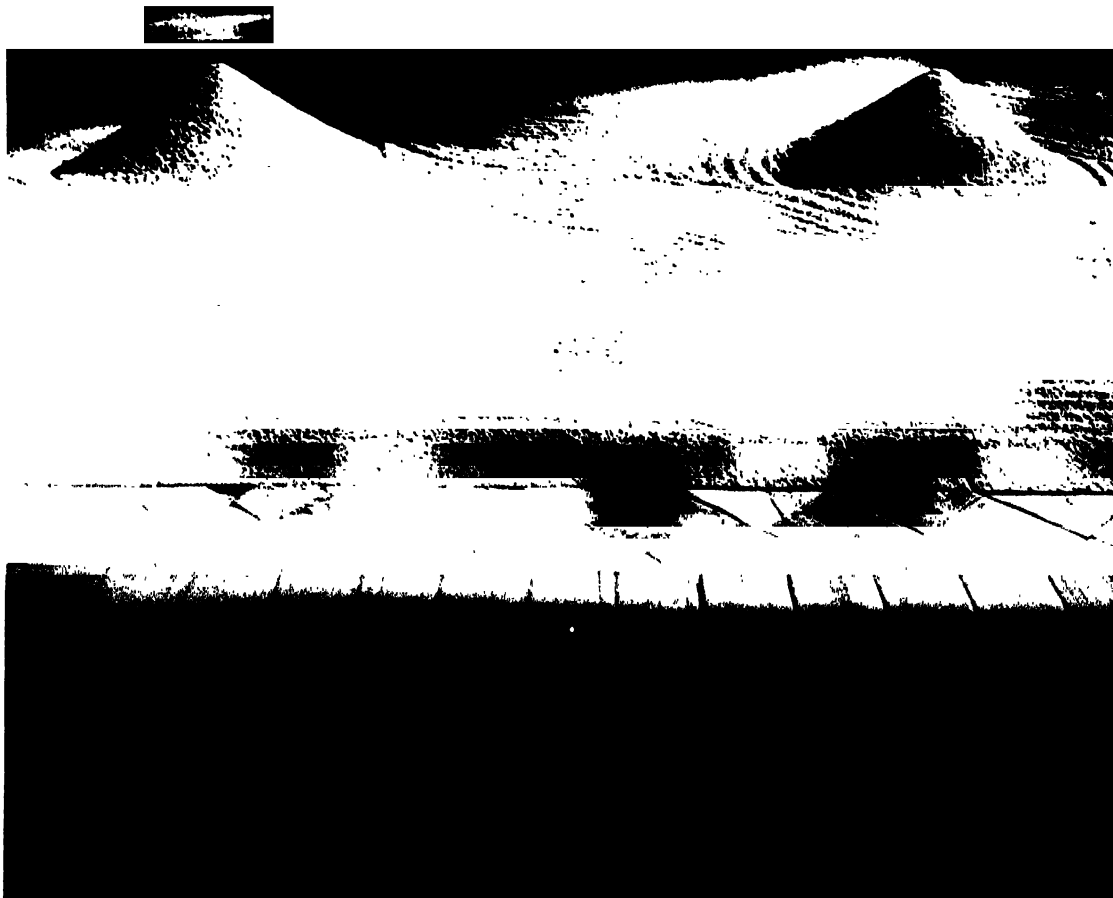
paper on which one writes a poem; or the lozenge rice-cakes for the Doll Festival in March; cut from the red, white, and green layered rice-cakes, they show a beautiful cross section.



Forms of heaping (mori – 盛り): Mount Fuji was once an active volcano and created its form by erupting from beneath. In the gardens throughout Japan men heap the soil and create many mounds like Fuji. The Kogetsudai at the Silver Pavilion in Kyoto was probably modeled after

Fuji, although we are not certain of this. There are many ancient graves and mounds made of heaped earth. Generally speaking, forms of heaping based on the cohesive nature of small particles like dried sand or salt, which are naturally formless, are singularly unique to

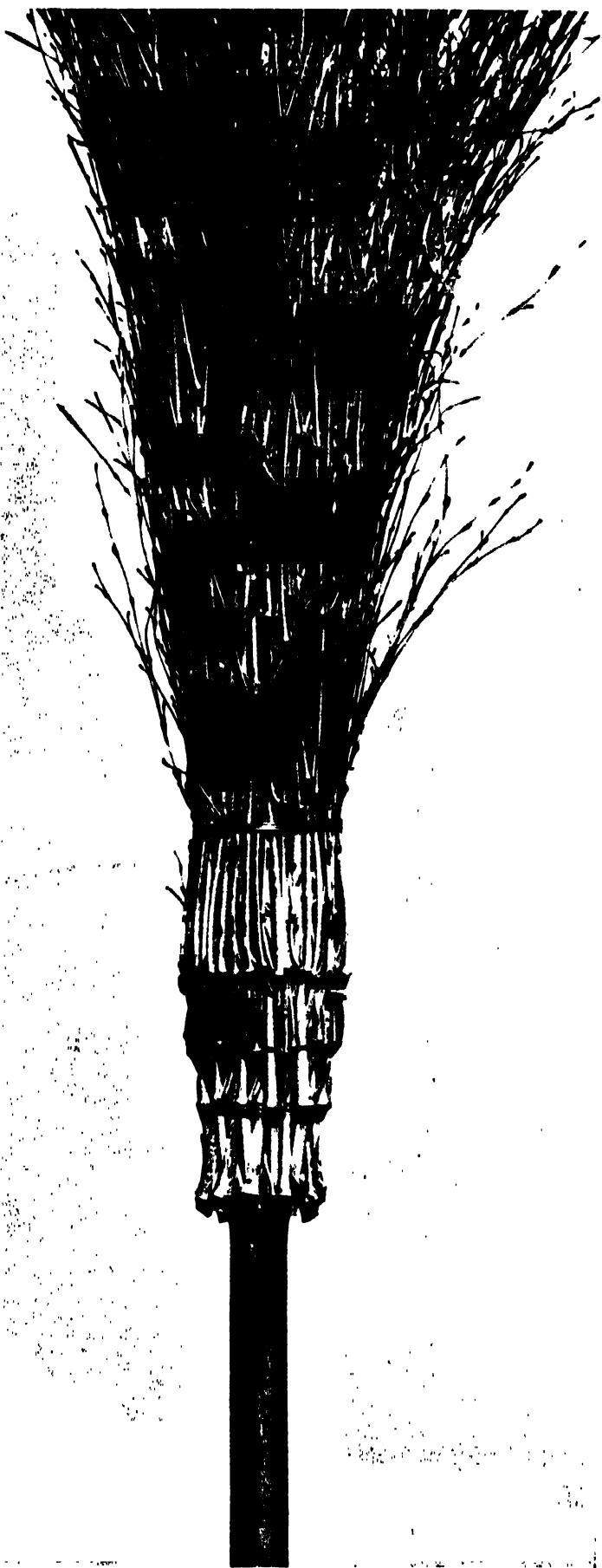
Japan. Rice may be heaped and buckwheat noodles, also. There is a noodle dish called the “heap.”



Forms of bundling (TABANE 束): At the Fire Festival of Kurama or the Portable Shrine Cleansing Festival of Gion in Kyoto, the giant pine-torches like telephone poles, send up burning sparks. The split pines, when bundled thus together, make a huge furious flame.

Individually, a strand of hair is like a thin line; when bundled, it turns into a tress that assumes a rich jet-black sheen. Rabbit fur gathered at mid-autumn and the deer's summer fur-- both are appreciated highly for writing brushes.







Forms of tightening (SHIME 締): When a force is once firmly applied, and jerked tightly, though it is not applied continuously, the tension continues after the act of tightening. The hoops that bind the wooden tub, the cords that tighten the hand drum, or the *obi* that a

woman wears all these are based on this principle. A rice ball or an oblong of vinegared rice plastered over with fish made by a short, strong grip, is a form made by compressing grains of boiled rice. Through the shrinking power of water, sea-weed for *sushi*, Japanese

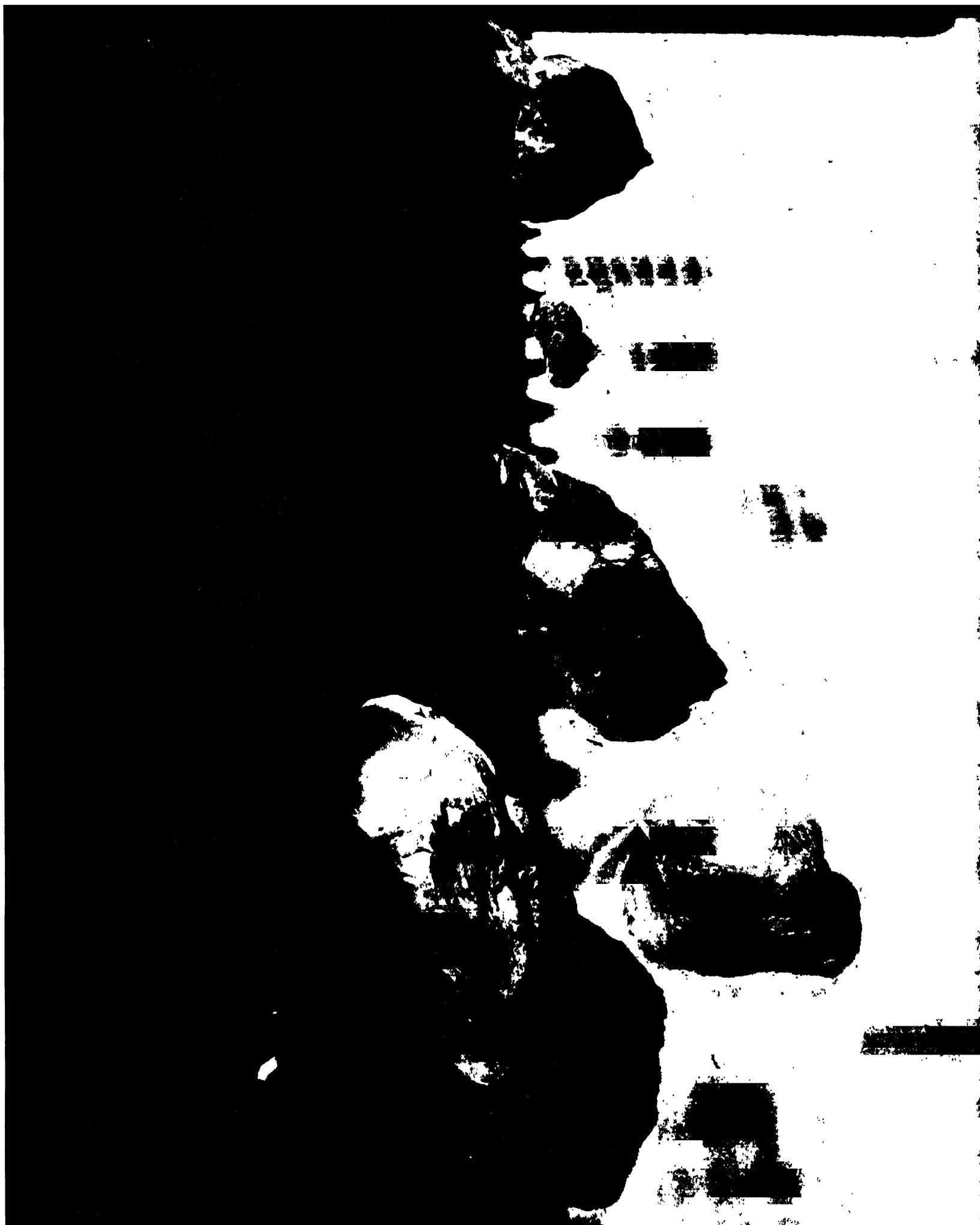
paper, or sheets of dried sprat are made. These forms in which small things are thus joined together through tightening seem typically Japanese.



Forms of Arrangement (KUBARI—配置)

On both sides of the straight axes leading to the Egyptian shrine,
there are identical sphinxes in a row.
Though they are similar
the two Deva Kings in Japan,
the two lion dogs in Japan —
one shuts its mouth, facing the other,
whose mouth is agape, due to the contrasts in *ahum*.
In Greek mythology the sun-god, Apollo,
the moon-goddess, Diana,
each is the main character in an independent epic;
each is enshrined at an independent sanctuary.
Yet in Japan the sun-god and moon-goddess
remain together as a pair of attendants.
In contrast to Western symmetry in which identical things are
placed on either side, there are pairs in Japan.
In contrast to a single independent principal subject,
there are always in Japan lesser figures if there is a main subject.
A pair is the counterpoise of two different objects;
attendants are the secondary figures to the principal one.
If there are three objects no two of which are a pair,
they fall into a one-two-three relationship;
If there are three groups of objects, then one group comprises
seven units;
the second five units; the third three units.
How numerous are rock gardens with a seven-five-three rock
arrangement!
But was this intentionally done
by counting “seven, five, three” from the start?
No. A pleasing distribution of the stones probably resulted
in this combination of numbers.
If there are five and seven subjects
and finally an unspecified number,
the Japanese try to scatter them.
A casual distribution obtained by such “scattering”
is then no longer manmade but natural.
The Japanese arrange objects as though they were found in
nature.
A castoff stone such as we see among the stepping stones in
the tea-garden lane
is one placed at such a visual angle
as to break the continuous line of stones set in an order too
artificially arranged.
This special way of handling stones
called “castoff” or “leftover”
seems to typify a characteristic of Japanese arrangements.

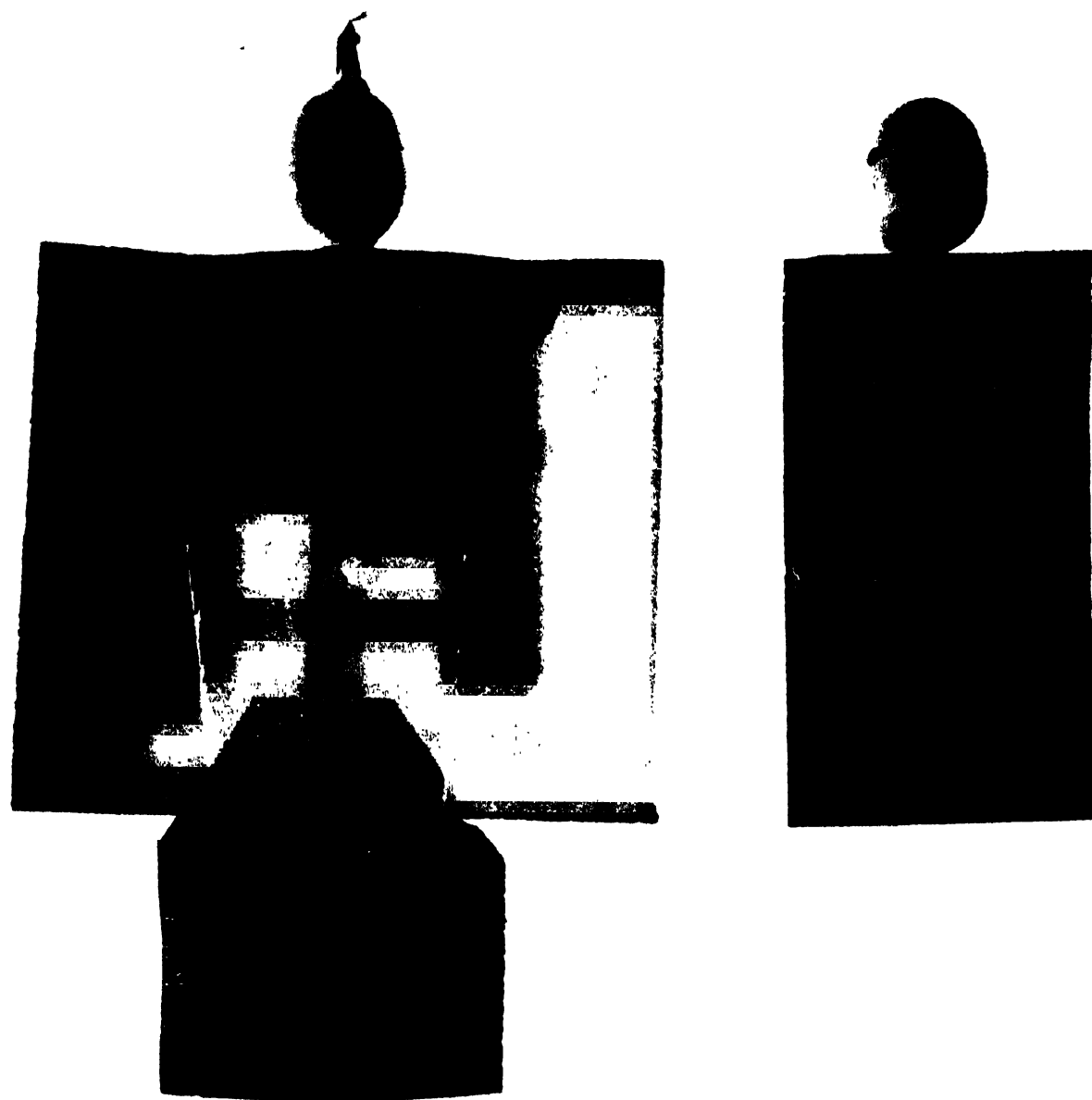




Forms of pairing (tsui—対): The aim of pairing is not to create symmetry by putting two identical objects side by side, but rather to attain a balanced relationship by arranging two different objects on either side. This is realized fully in a counterbalanced relationship between

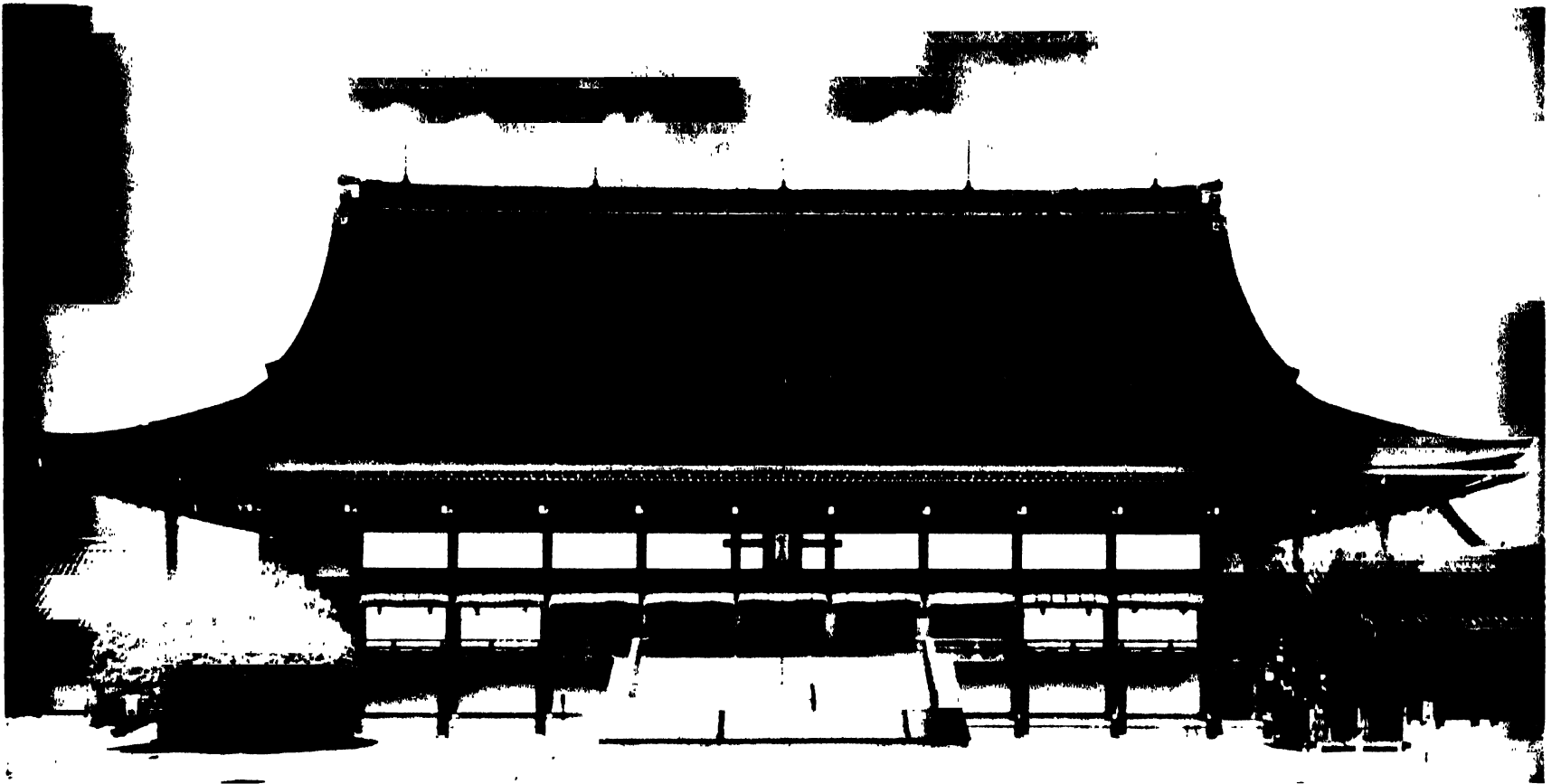
objects which are complementary to each other, as a pair of male and female Japanese dolls demonstrate. The paired crane and turtle decorations used at a wedding ceremony become a crane stone and a turtle stone even for garden rocks, achieving a balance between one,

high and slender, and the other, low and flat. The cherry tree on the left and the mandarin orange tree on the right in front of the Shishinden Hall of the Imperial Palace in Kyoto; the *ahim* Deva Kings that guard the gate on either side; the two attendants, sun-god and moon-



goddess, with the principal figure between; and the plum and nightingale, the lespedeza and wild boar, the golden maple leaves and deer, as shown on the Japanese game-cards -- all these arrangements that make a pair of plants and animals symbolize the seasons.

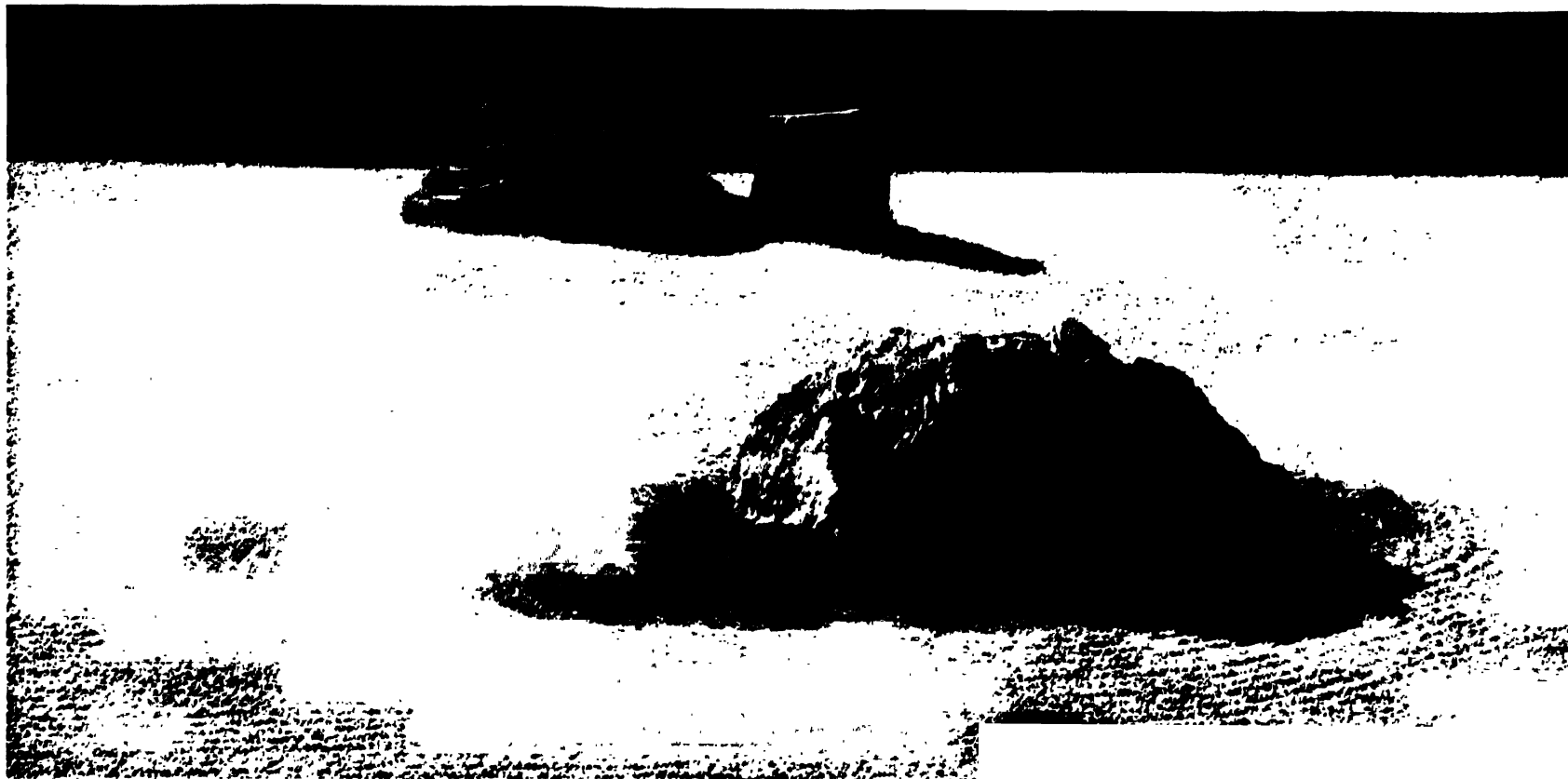


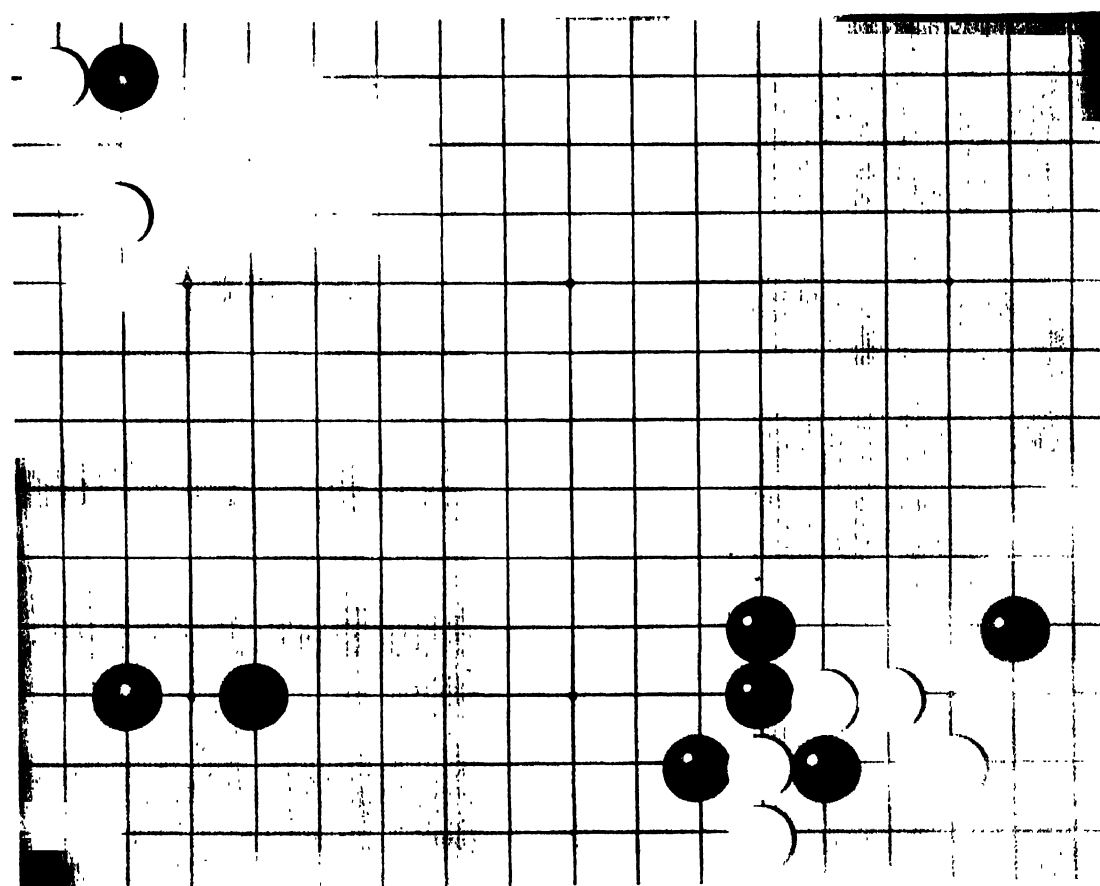


Forms of distribution (KUBARI—配): In calligraphy there is a term, "character distribution," which refers to rules of composition on how to distribute Chinese characters on a given surface of paper. The *go*-stones set by an expert on the game board, create a firm composition

even though the game is in progress. When a building is expertly located on a lot or when stones are placed in a garden, the same firmness is present. The rock garden at the Ryoanji temple or at the Tokaian of the Myoshinji temple may be good examples of

this. People of the modern age call this "seven-five-three" or "one-two-three" compositions. Ideal pairs are called "crane and turtle," while ideal triads are called "pine, bamboo, and plum."

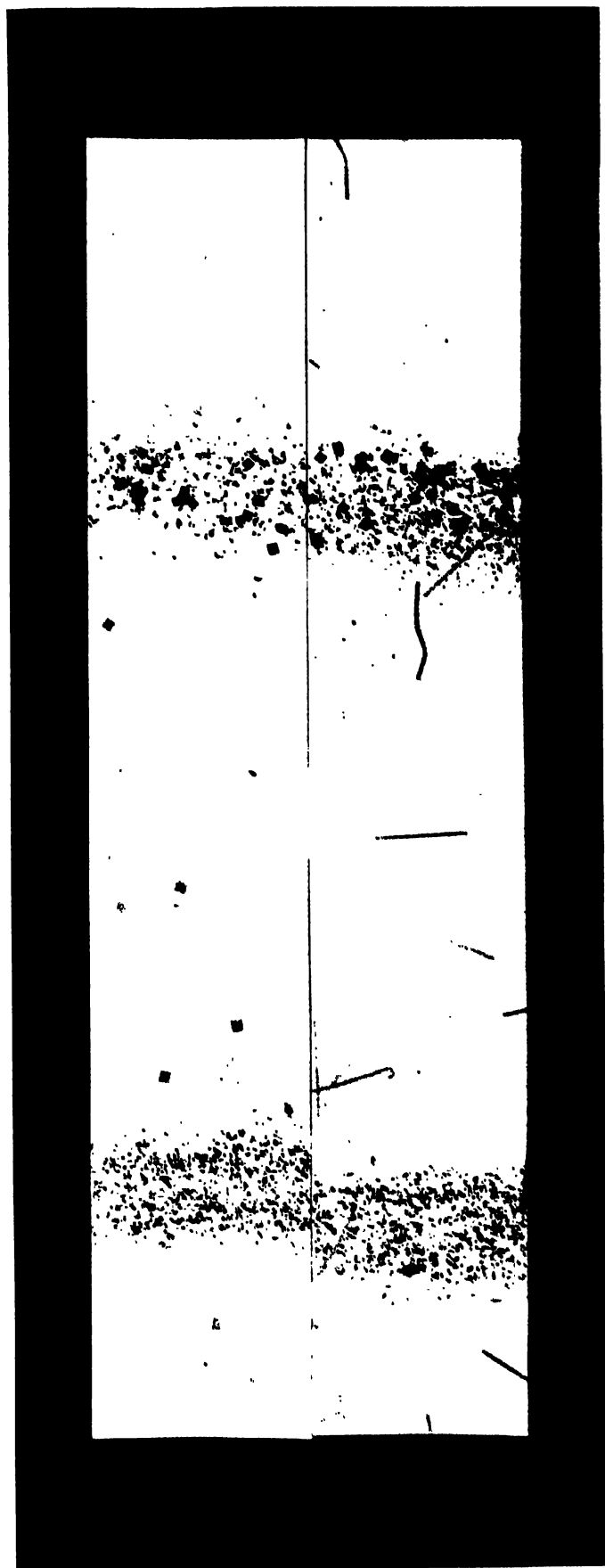




Forms of scattering (CHIRASHI—散): The aesthetic quality of petals of cherry blossoms scattering through the air is never absent from the Japanese heart. The scene of lotus blossoms fluttering in the air captivates the Buddhists who dream of the Western Paradise. In

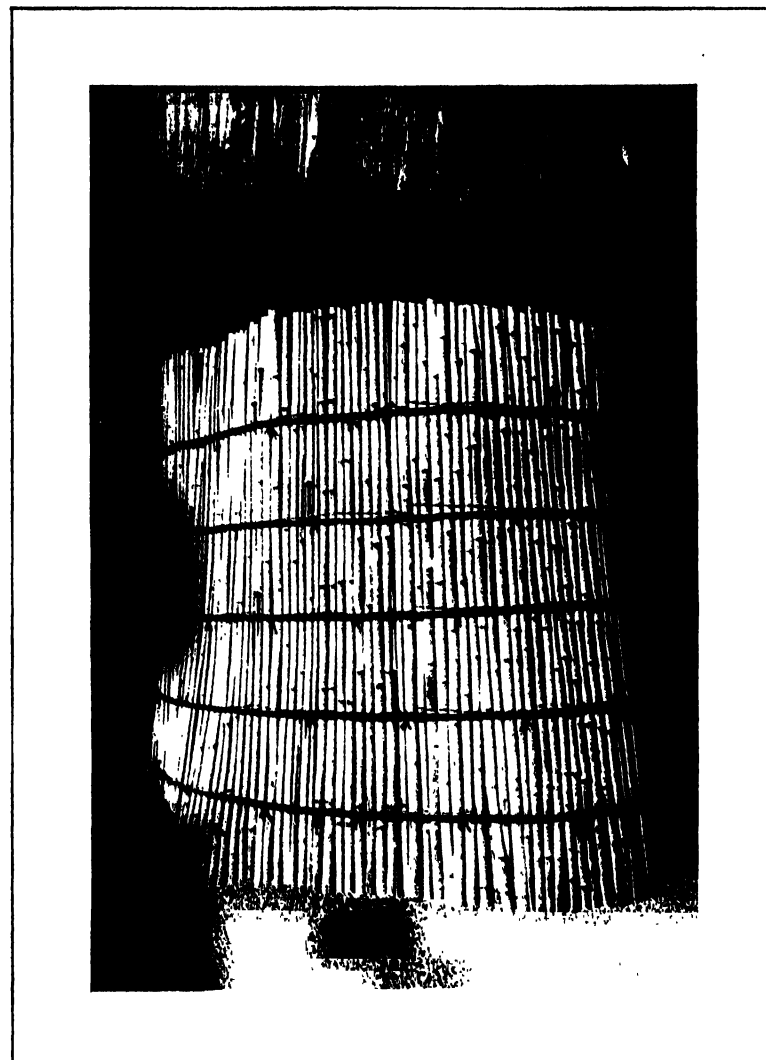
accidental distribution, as when things scatter and come to rest haphazardly, something deeply interesting is created. The scattered gilt on colored paper or the long striped ode-paper is the background for a Japanese poem. Poem cards are scattered for playing a game

not by two rivals but by several participants. Again, for *sushi* there is a kind called "scattered." And in the Buddhist rite of strewing paper flowers during the sutra-chanting, the blossoms were perhaps originally the petals of the lotus flowers themselves.



Forms of Enclosure (KAKOMI 囲)

When four bamboo poles are erected and a rope is extended
from one pole to another
and sacred papers are hung from it, this is *ohake*;
it signifies a holy ground.
When a red and white curtain is draped around, a place for a
felicitous occasion is marked off;
When a black and white curtain is used, a place for a funeral;
when a reed blind is put around, a place for resting.
When space is restricted, its function is naturally determined.
Here a large place,
a small place,
each can be freely created by enclosing it.
This is like the freedom of infinite function
inherent in a piece of square cloth - *furashiki* -
which can be used to wrap objects of any form.
When the enclosure is formalized by a sacred fence or the holy
hedge of a shrine,
a corridor or a garden of a temple is formed.
If there are to be a series of barriers, they may be made
as at the Ise Shrine with its wooden fence, the outer sacred
fence,
the inner sacred fence, and the holy hedge.
Why is it that the Japanese persistently
make enclosures with an eightfold fence?
Denying another's entrance,
does he try to make a sacred place all the more sacred?
The tearoom that was once called an "enclosure"
soon will sport an inner tea-lane as well as an outer one,
and, by the addition of a fence or hedge, it will have double or
perhaps even triple tea-lanes!
Then a man will pass through the folding door made of twigs
and through the middle wicket-gate,
gradually will come to the space for the tea ceremony from the
outside area;
and thus preparing his mind carefully, he approaches the
entrance, edging forward!
A form of enclosure
has its upper part completely open,
up to the ceiling,
up to the attic,
and up to the blue sky; and in spite of this,
space is defined by enclosing,
and a corresponding space-feeling is born

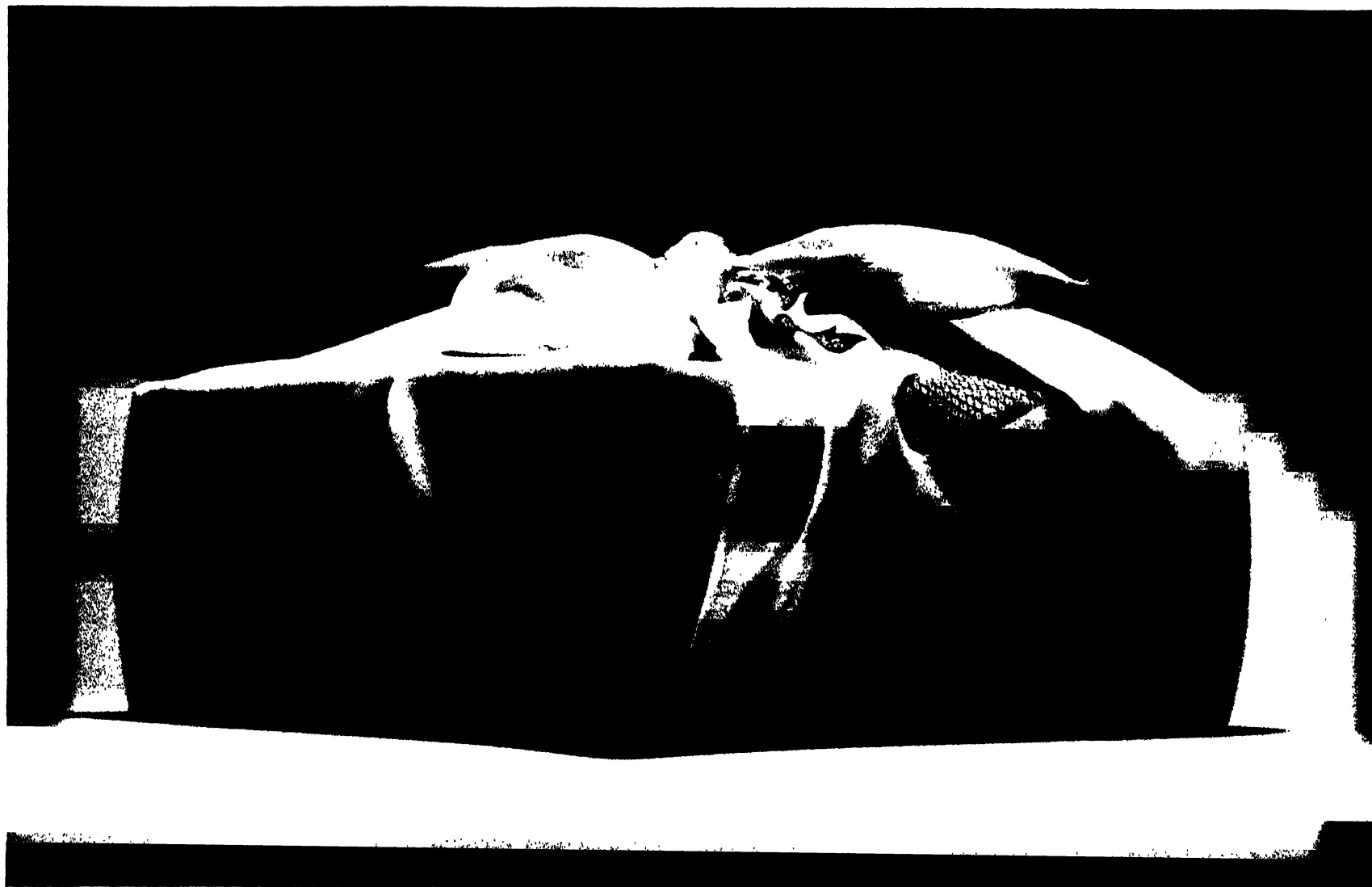




Forms of wrapping (tsutsumi - つつみ): Wrapping things with a piece of square cloth called a *furoshiki* is quite different from stuffing things into a box or handbag of specified capacity. The bride's head-covering, or the lady's cone-shaped head covering, or the man's cheek cov-

ering, all is the same as with the *furoshiki*, for originally these were pieces of square cloth. This formless form that adapts itself to objects to be wrapped characterizes the major difference in a Japanese costume and Western dress, for which material is cut and shaped. As the

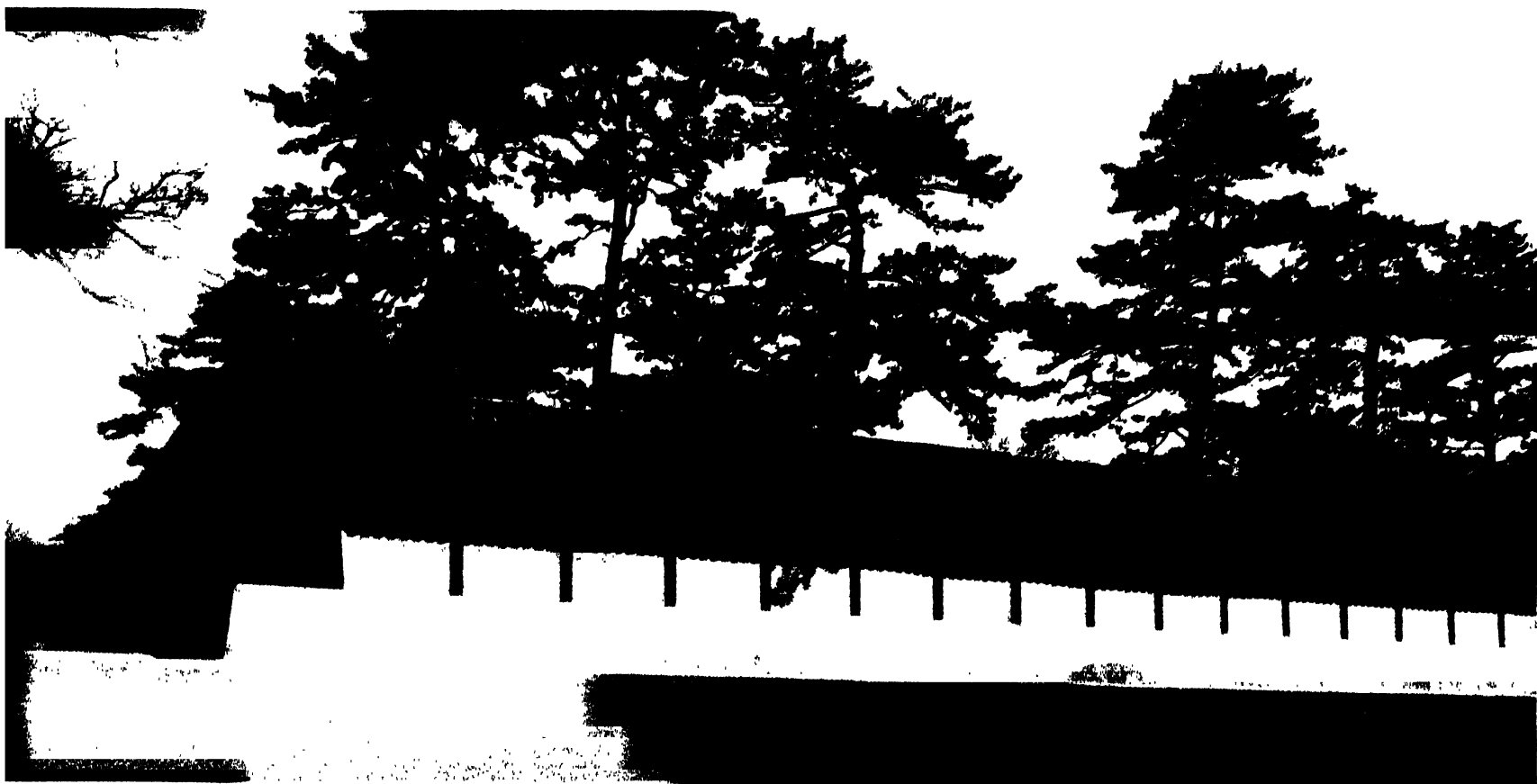
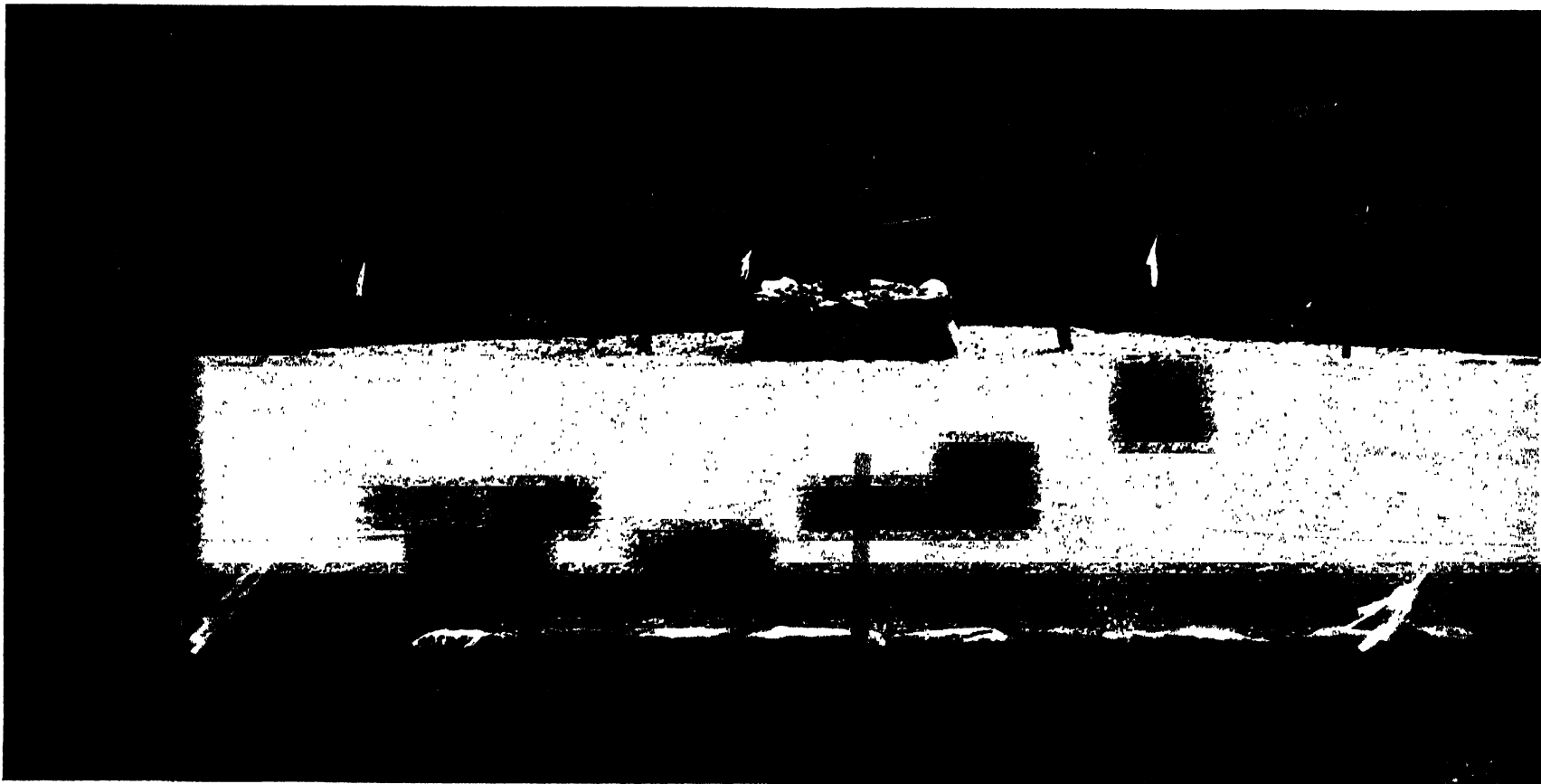
Japanese cloth that covers a person does not damage the original bolt form of the material, so there are many foods in Japan that are wrapped in leaves found in nature, such as the rice dumpling wrapped in bamboo leaves and the rice-cakes wrapped in cherry leaves.





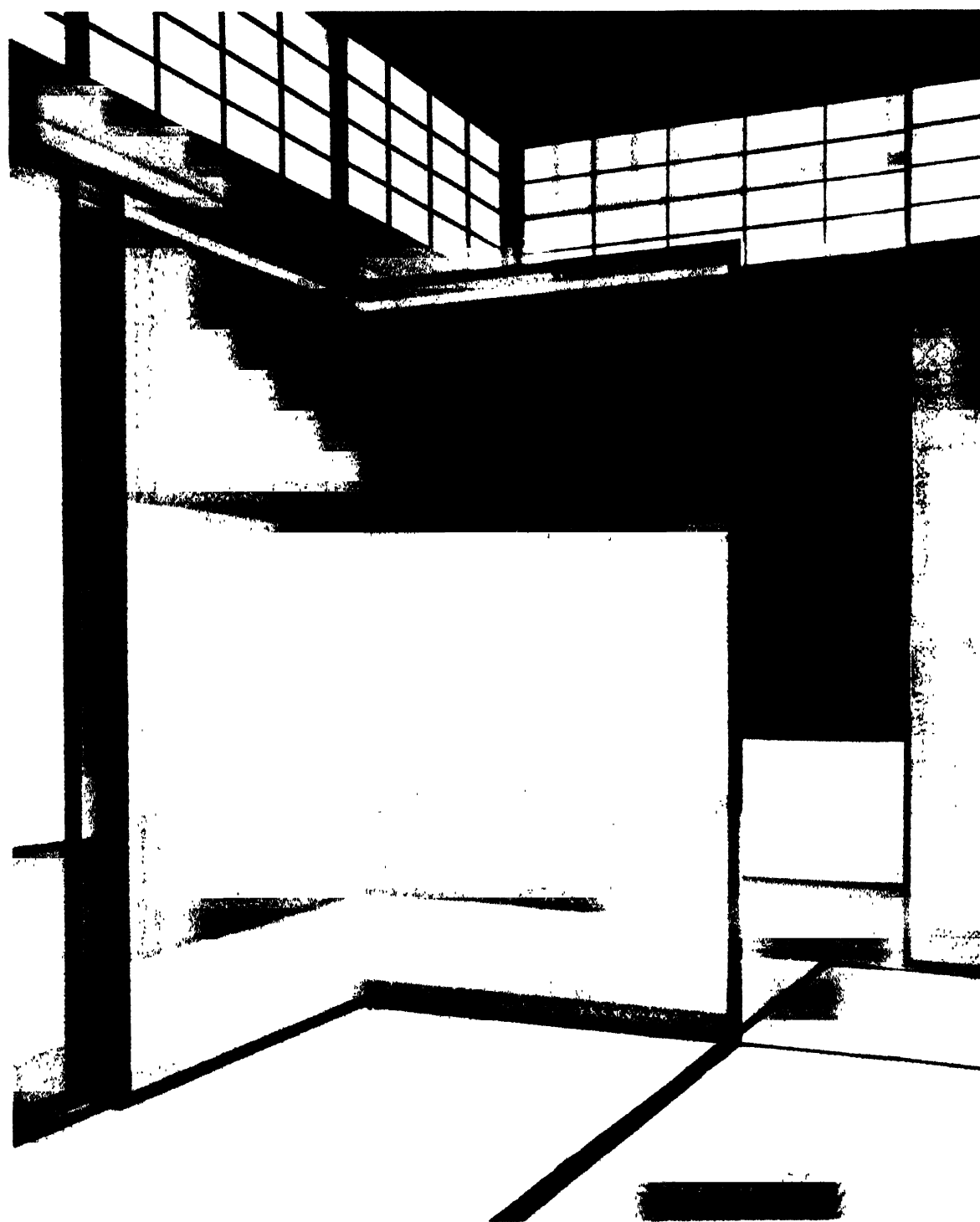
Forms of enclosing (kakomi 囲): The tea ceremony was originally held by enclosing one section of a wide room or corridor and the tearoom was once called an "enclosure." In the wide interior space of a building, a folding screen or drapery is set up, and the enclosure

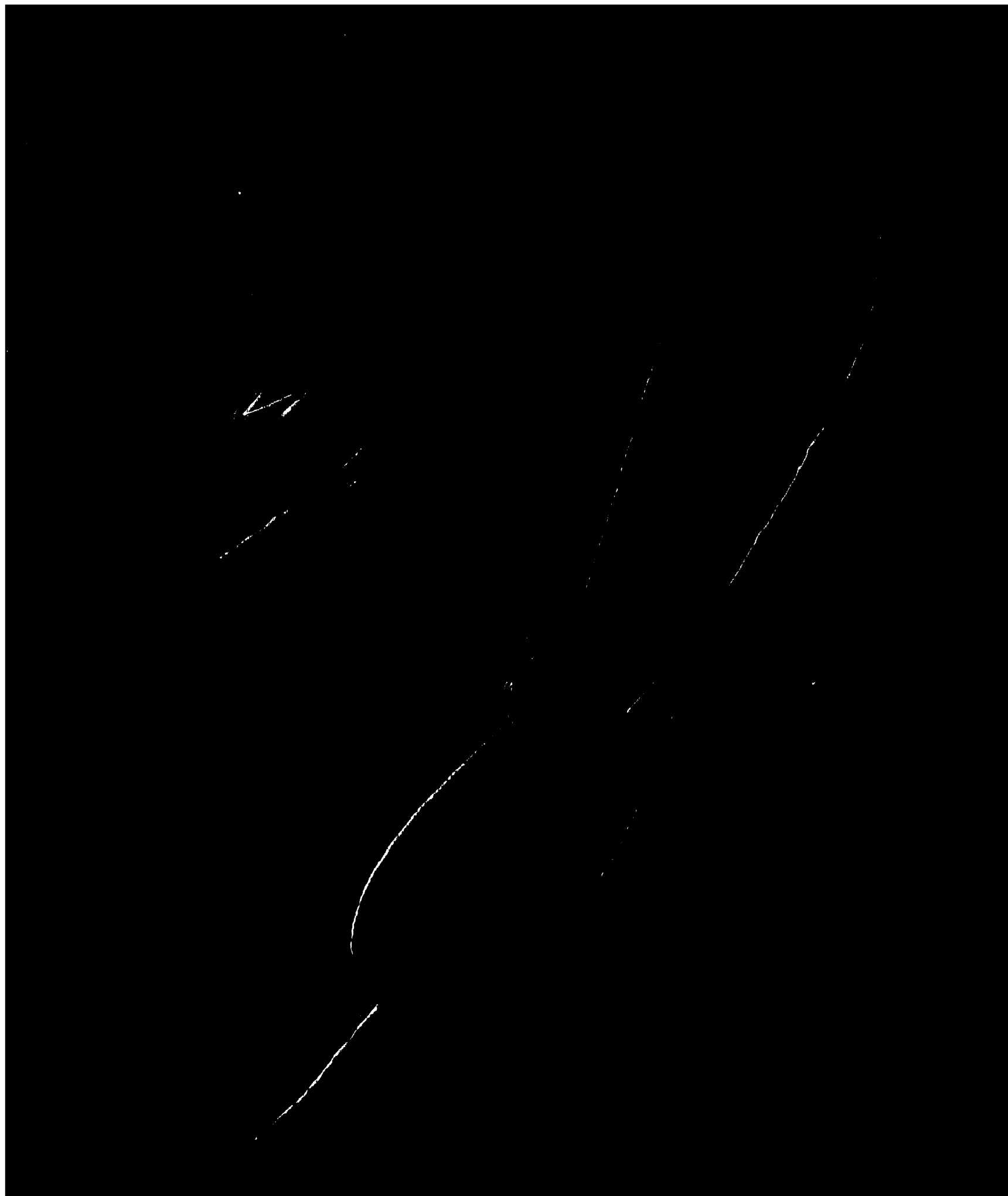
becomes a place for rest or sleep. Under the blue sky, when a curtain is put up all round, or when bamboo screens are set up, one can feel a waiting space. Though it may not be completely sealed off, as long as it is enclosed the Japanese feels a pool of space there.



Forms which surround (MEGURASHI—廻): When a veranda with a balustrade is constructed around the main living quarters of a house, one can go up only by the stairs. When a dirt wall is erected around the house, one can enter only through the gate. When castle walls

are constructed and moats are dug there is no way to enter except to force the main gate. To surround is to enclose the area firmly. Fish that swim into the bamboo-netting trap cannot escape again.





Forms of encirclement (MAWASHI 囲い): A form that surrounds in a circle is called an "encirclement." The candle in a Japanese paper lantern is lighted when the sides of the lantern are pushed down. When the sides are pulled up, they protect the light from the wind. The

lantern obeys its flexible nature by expanding and contracting. And through the paper cover, it evenly emits a diffused light to the surroundings. The wooden slats of a barrel or pail are gathered together and tightened with hoops. Since the barrel is cylindrical and its parts fit

firmly together, it does not let water leak out. What is made with the potter's wheel, such as the urn, bottle, vase, or rice bowl, is a form of encirclement.



FORMS OF FORCE CHIKARA NO KATACHI

If what determines form can be sought in the four concepts
called Idea, Material, Method, and Purpose,
forms of force are volitional forms,
and it may be said that much of their origin
is due to the Idea (power of conception or artistic vision).
And these terms that are collected here,
according to the characteristics of each of them,
can be classified into two sub-groupings, Support and Curve.
It is natural that the generalized term *force* should be ascribed to
the forms for which the causal origin
is most strongly connected with the desire of the creators.
However, the substance,

in the case of the sub-group support, generally reveals a downward
direction.

But ascendancy, in the case of the curve,
is another characteristic of these forms in Japan.
Generally speaking, a support form is considered most ideal
when the supporting power apparently surpasses
that of gravity and results in an upward thrust,
but in Japan there are many support forms that lead toward
strengthening the visual impression of stability owing to the
downward pull of gravity.

There are also many expressions of balance with gravity,
such as those we find in objects which are hooked, suspended, or
hung.

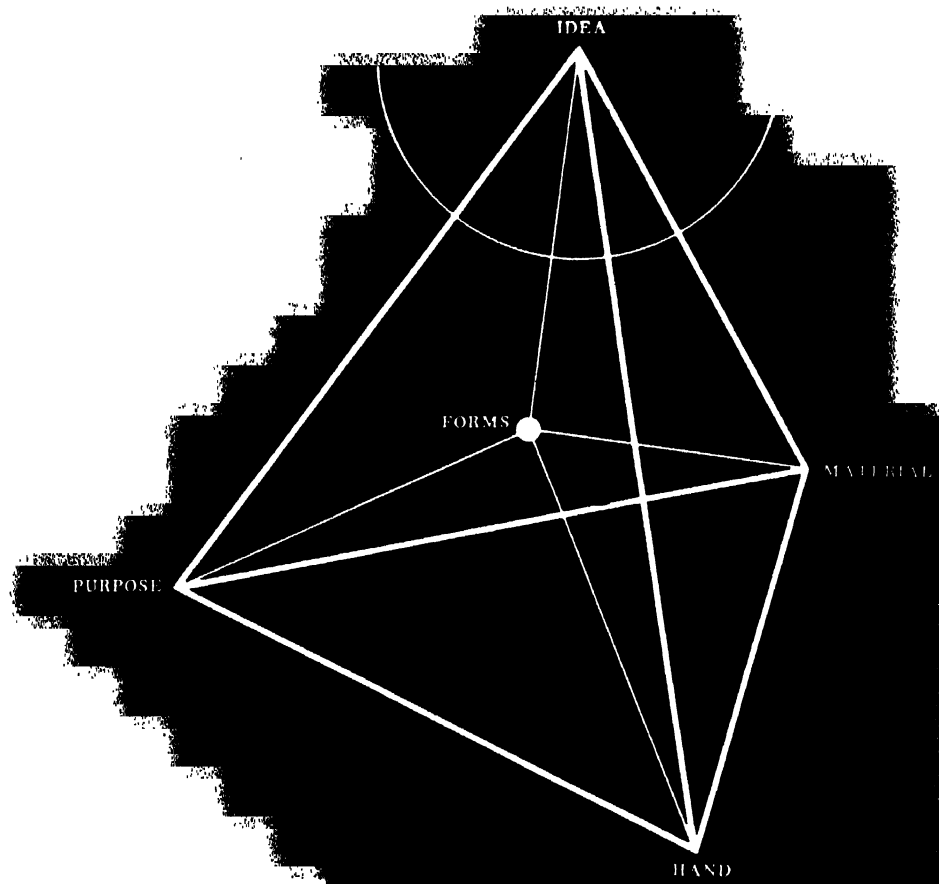
Not ascent that overpowers gravity,
but descent that acquiesces to gravity
may be taken as one of the characteristics of forms in Japan.

We found still another spatial characteristic
which can be observed in various curves or curvatures
and which is in contrast to the materiality emphasized by the West:
Generally, curves or curved surfaces
express the fullness of the power of substance itself,
but in Japan there are many cases that, rather than being expressive
in themselves,

are instances of forms that send echoes through the space that
surrounds the object.

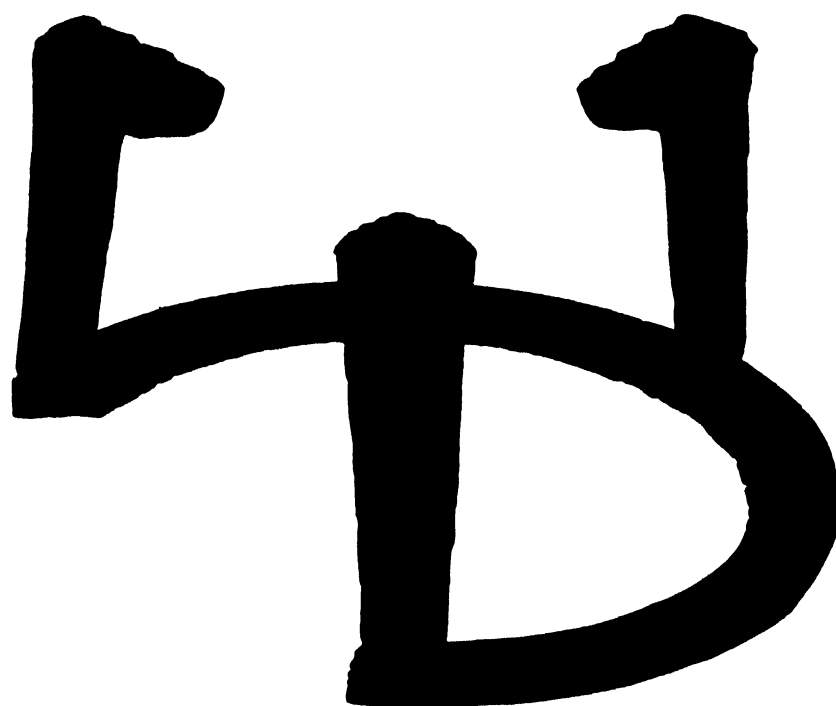
Ascent versus descent, substantiality versus spatiality --
these are the characteristics that can be seen
in certain aspects of Japanese forms that express power.

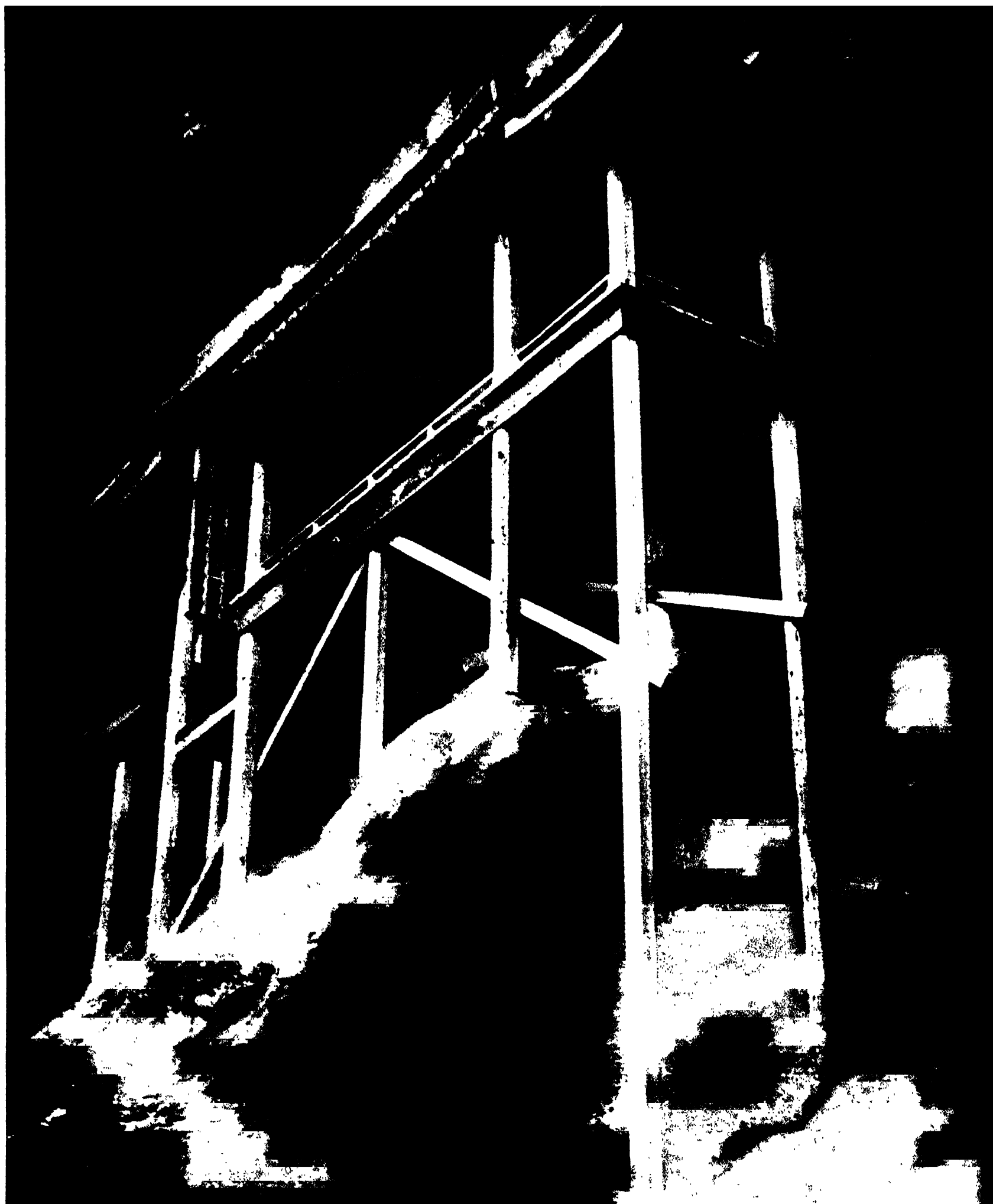
ちからのかたち



Forms of Support (SASAE 支持)

For the Japanese a pillar is the symbol of support.
In the European stone house
the weight of the roof is evenly distributed to the walls,
but in the wooden house of Japan
the weight is all concentrated on the pillars
which support it.
Faith in the holy pillar, the heart of structures styled like grand
shrines,
or faith in the pillar of the God of Wealth seen in the
commoner's house,
probably has come from the supportive strength of the
standing pillar
which receives the force concentrated on it.
The pillar,
exceeding its function as a support for weight,
comes to be regarded as a prop for the human heart.
As the pillar that supports weight
becomes a prop for the human heart,
so in this form of support
man's volition is most strongly involved.
In those pillars that resist the pressure of compression
many are in the form of curves, as if they were legs planted in
the ground.
Even when a frog-crotch placed against a small building wall
has become such a decorative element that it actually supports
no weight at all,
still it takes the form of outstretched legs that stand firmly;
and to us who look at it, it appears beautiful
only if it is in a form that resists the weight applied from
above;
but it looks ugly if it seems to sag.
Those forms that resist the force that pulls and stretches
emphasize a taut, outstretched symmetry.
We make the supporting cord of the hanging ironware
appear proportionately lengthened to enhance the form itself.
Hooking, suspending, hanging--
there are many forms that respond to the force of pulling
and stretching.
On the hoisted temple bell
there is always a design similar to a Flemish knot.
Is it, I wonder, that the heart that had the bell hung and
supported
there remains as an adornment?

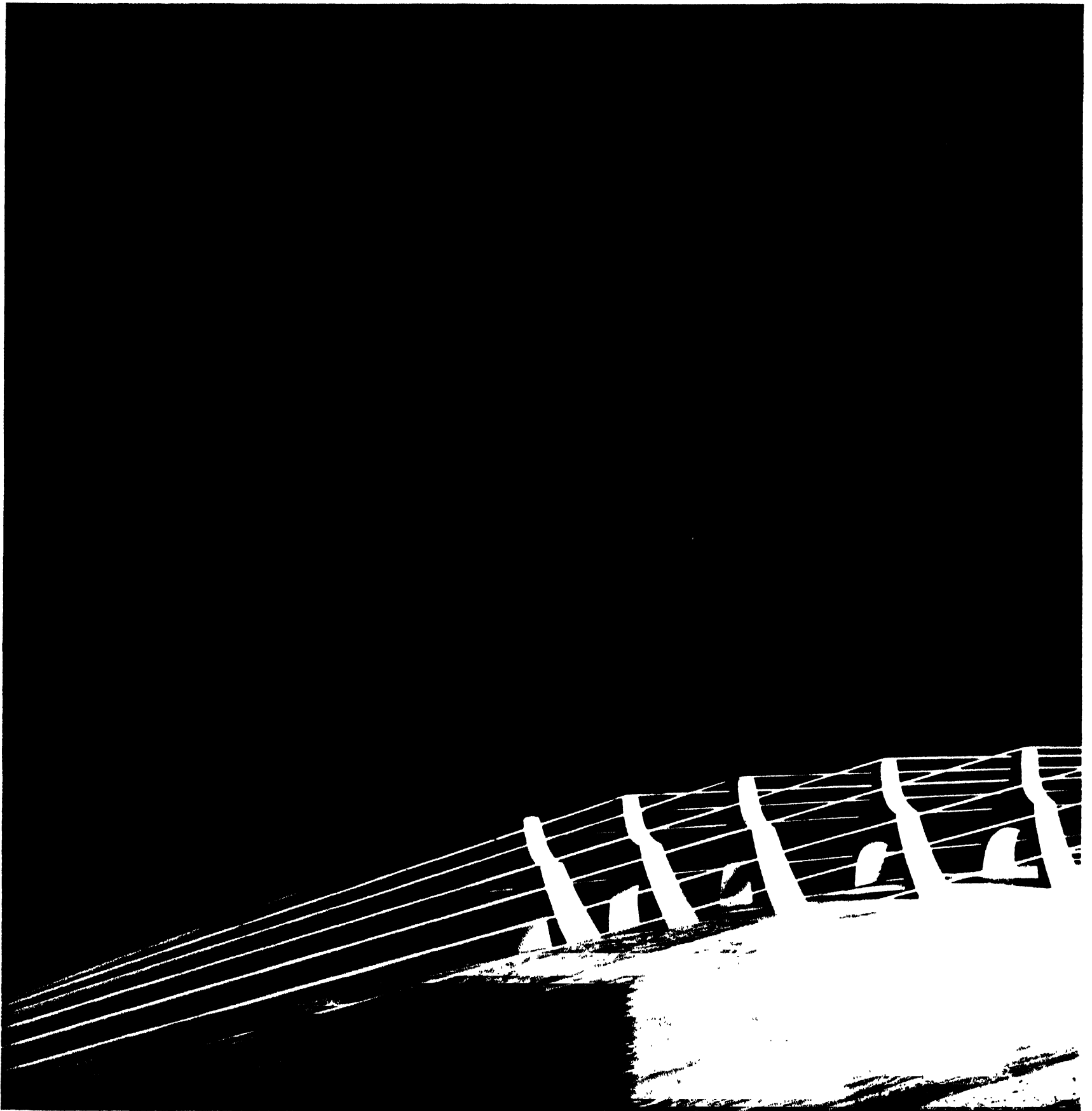




Forms which support (sasae—支): The legs of the paper-covered night light, or the offertory box, or the bridges of a *koto*—all of them are curved outward. It is as though the form supports the weight that bears down upon it to the uttermost. Although the actual weight may not

be great, when we see this form we recognize the inner power of support that runs through it; and we also feel a sense of stability. The degree of the curve is determined by the visual valance between the force of gravity and the upward thrust of the bridge, rather than the

actual strength necessary to neutralize the power of the downward force.

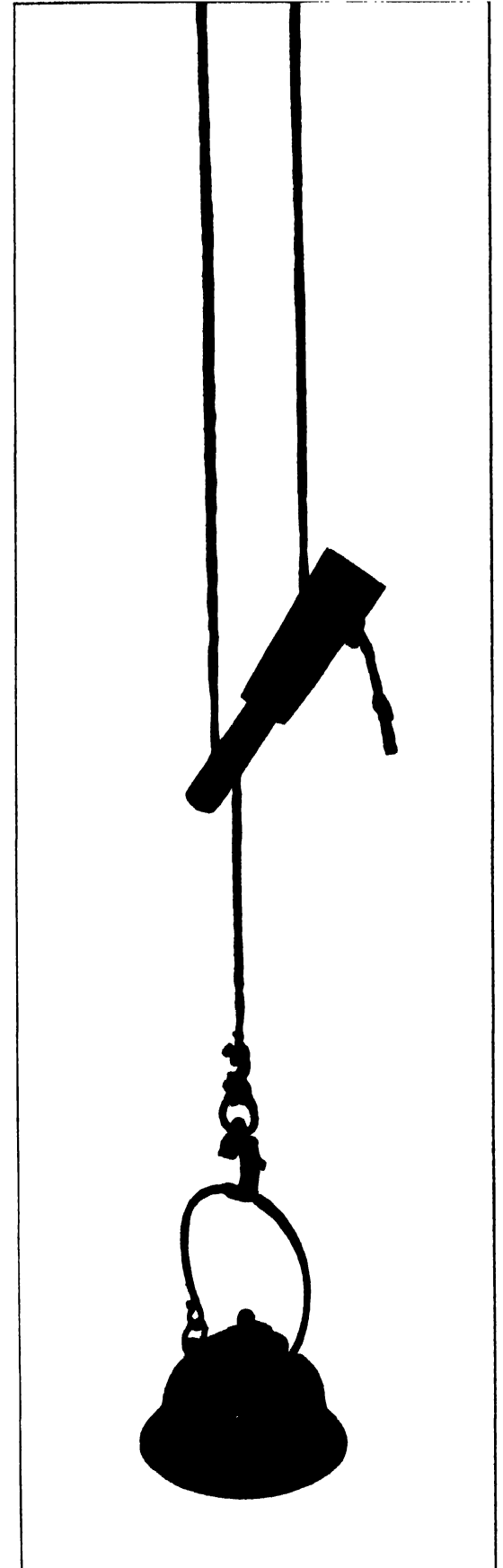




Forms which hook (tsuni- 釣): The Japanese who are more attracted to downward motion than to upward thrusts, prefer the form of hooked equilibrium that suggests lowering; for example, an extension pothook over the open hearth in a frame house, a suspended bell in a

temple; the hooked lanterns at the Grand Kasuga Shrine; a hooked boat or crescent used as a flower container. These forms seem endless if one tries to count them. They are not hooked high to be gazed up at; each of them is held low enough for viewing. This form is used even

in recreation such as fishing or when making a snowball by rolling a piece of charcoal tied with a cord over the snow, a game that the children of the northern country play.



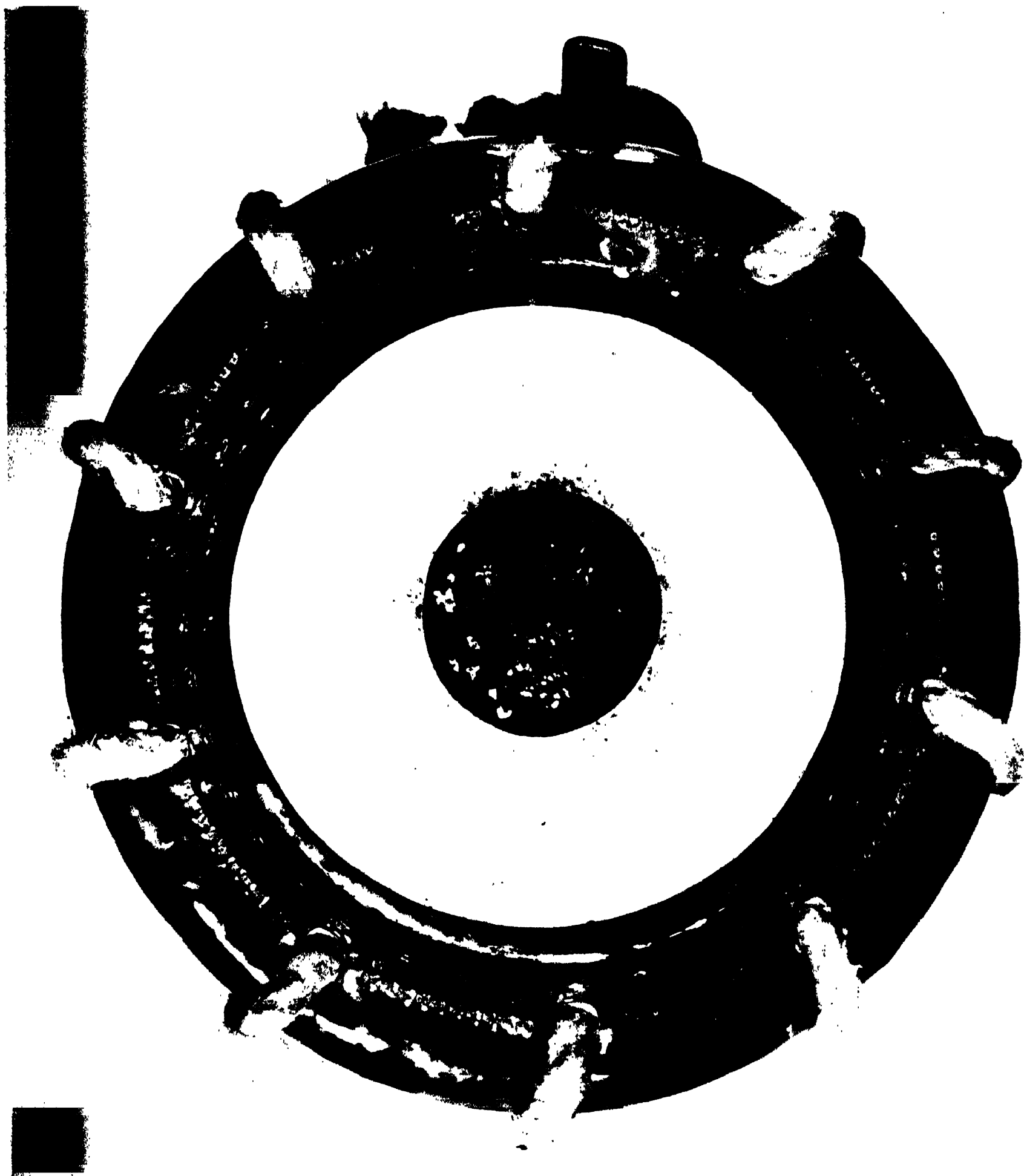


Forms of tension (HARI---張): Like kites or sails of boats, there are things to be unfurled before the wind. Like bows and snares, there are things that are put into tension by the strength of string. These forms are created on the basis that tautness contains force. And the

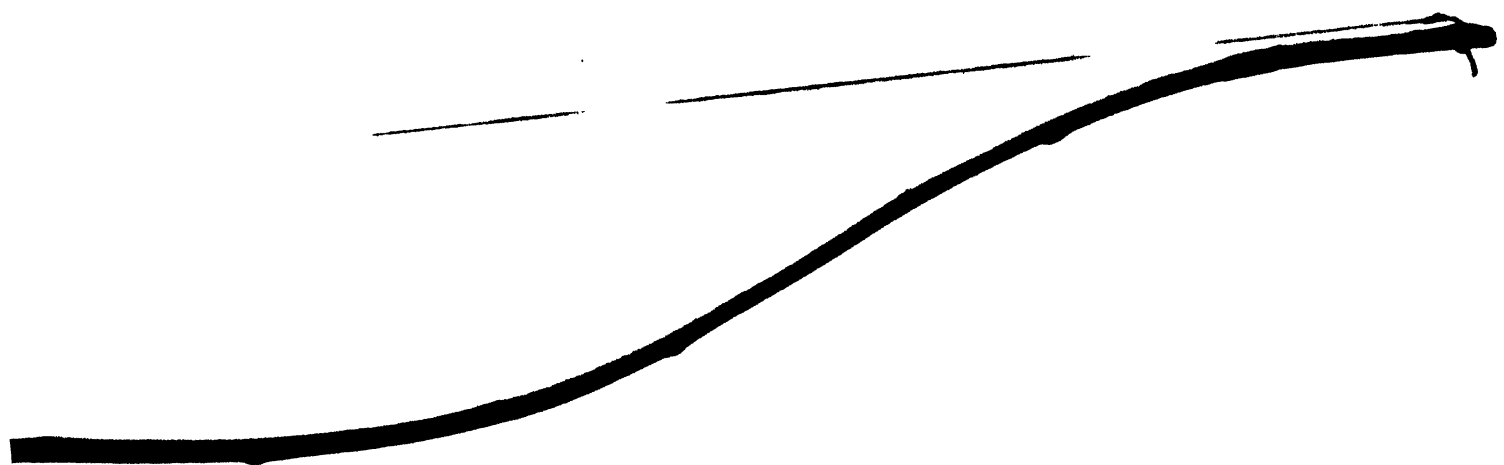
koto and *samisen*, depending on the tension of the stretched strings, will produce sounds. Therefore when these forms lose their tension they slacken and become disarranged; nothing remains. In contrast, one type of tea container or flower vase is called "broad bottom";

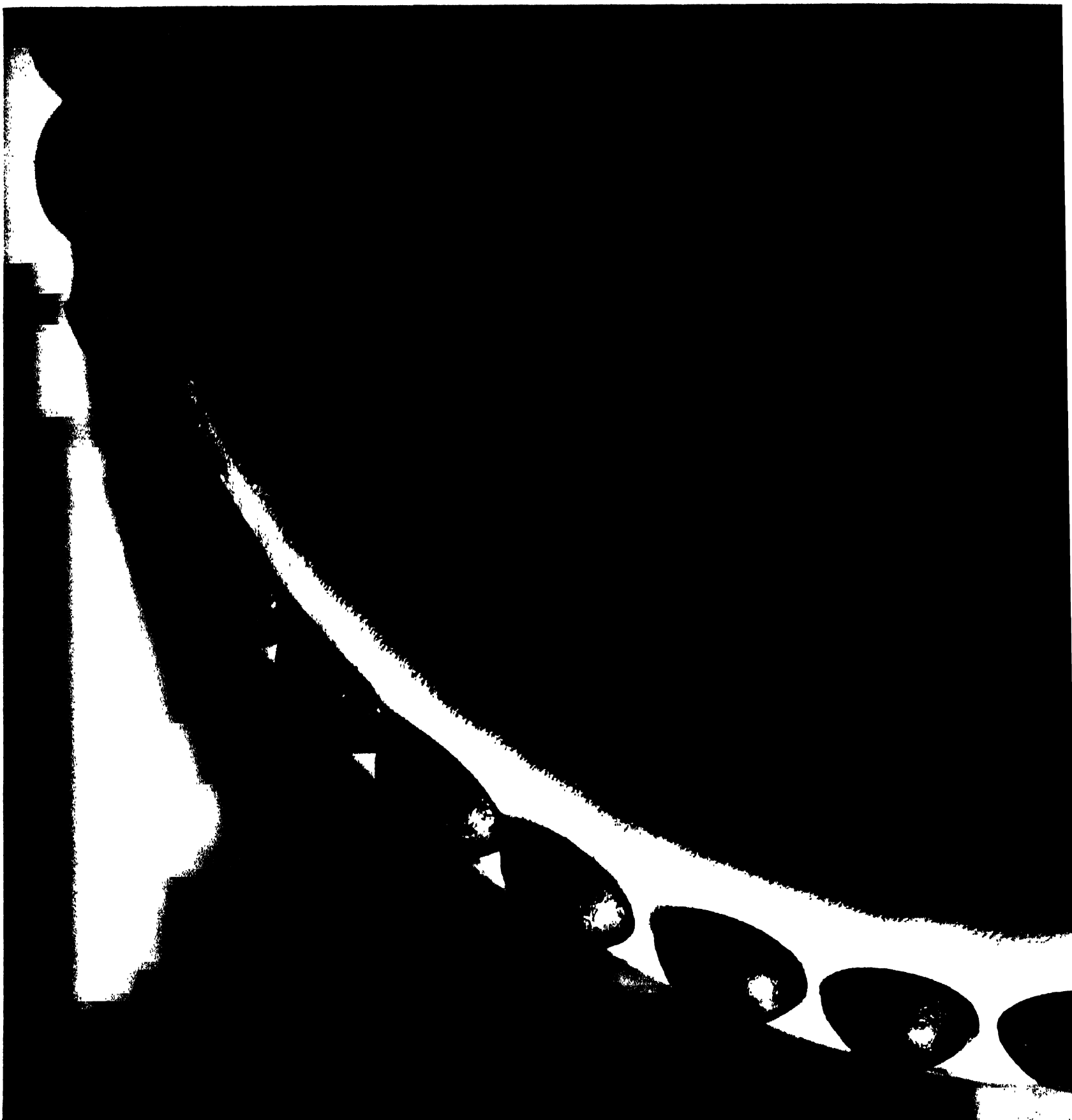
though the term became a name for this form, there is no particular tension acting upon the vase to push it outwards, as the name might suggest. It represents the opposite of tension.

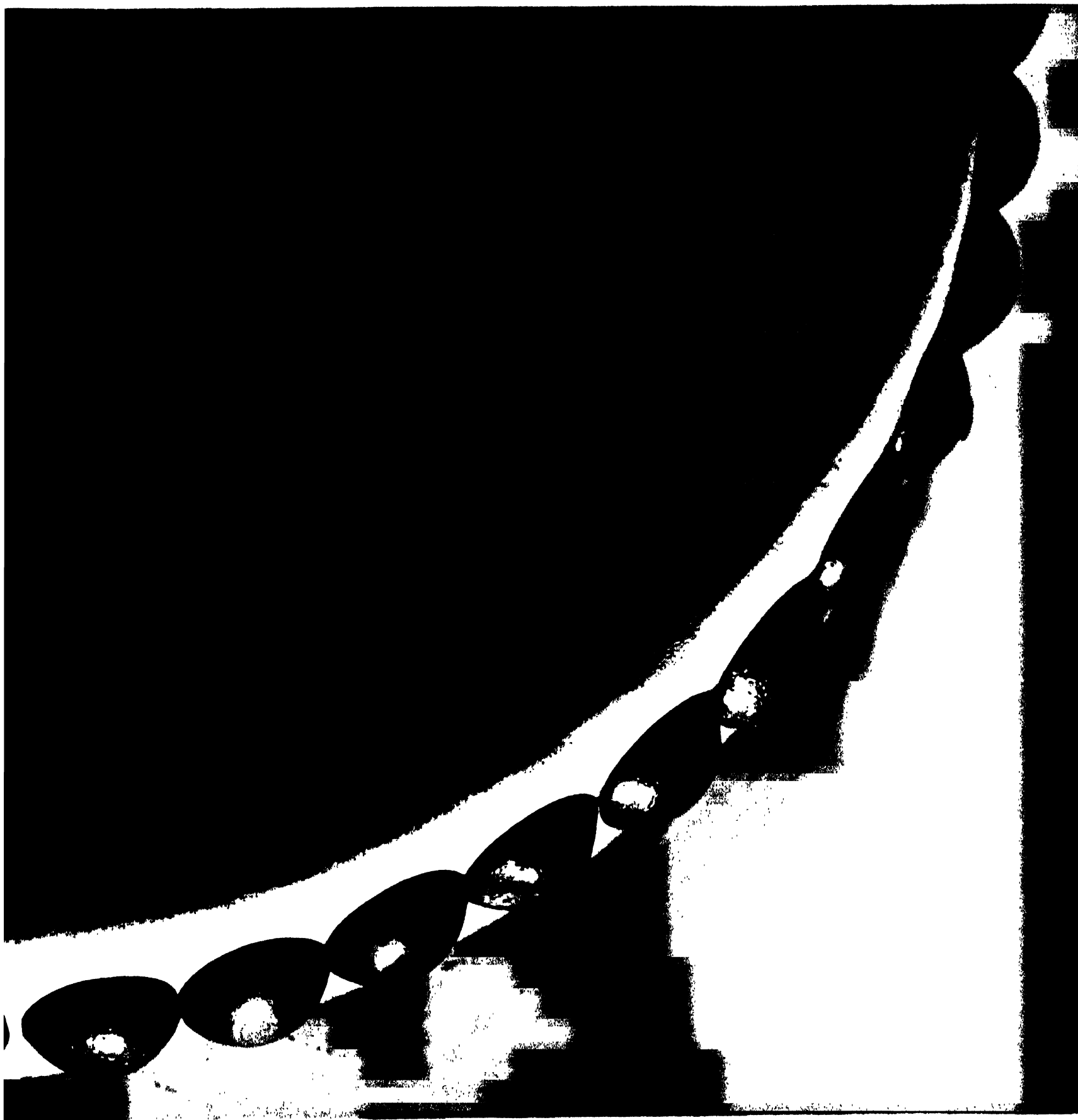










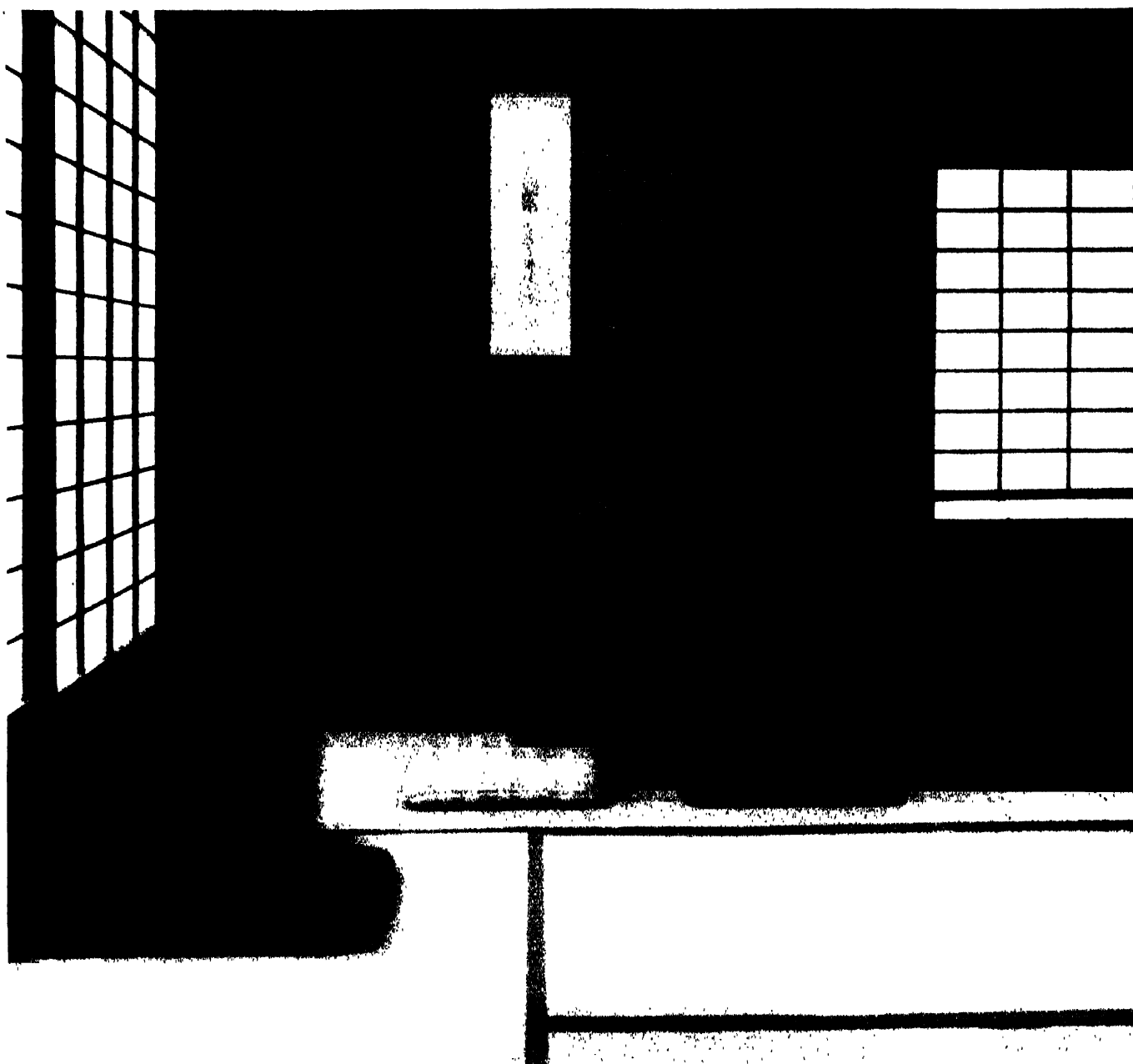


Forms which spread (suki - 敷): When a reed mat or a quilt is spread out, it is done so with the expectation that something will be placed on it. A mere spreading out is no different from placement; however the Japanese term "to spread" assumes always that something will be

put on it, the weight of which will have to be supported. A circular mat or a cushion is made to take the weight of someone who will sit upon it. The Japanese term "spread tray," with its folded edges made of thin wood, already incorporates the word "spread" in it. Pastries

are not simply put on a dish; a leaf from a tree is spread under them. A form such as this is perhaps common only to Japan.





Forms of Curve (MAGARI 曲)

Whether or not it is possible to ascertain one's future or
character
by reading his palm or his physiognomy,
I really do not know.
But what reveals
clearly one's heart more than anything else
is expression.
So an actor expresses his feeling with the cast of his eye and
the way he sets his lips;
and a woman pencils her eyebrows, puts on lipstick, and makes
up her face.

What decisively sets the Kabuki actor's make-up
and the expression of a Noh or Kagura mask
is the sweep of curved lines or curved surfaces.
The curve is a form that expresses outwardly
the inner spirit and inner power.
In order to know the spirit of a race
it is necessary to turn our attention to the curves appearing in
its culture.

In contrast to all other forms,
the curve is rarely controlled by artistic intent, characteristics
of technique,
or nature of material;
most freely,
most directly,
the curve appears
where it easily reflects
what lies within one's heart.

While the old architecture of Japan originated from the wooden
structures of China,
why is it that the curve of the roofs
came to be so gracefully elegant?
What is the source of this difference
between the gently graceful curves of Japanese roofs
and Chinese roofs, which curve upward sharply at the end?
Whence does the difference in the curves of old Chinese
broadwords

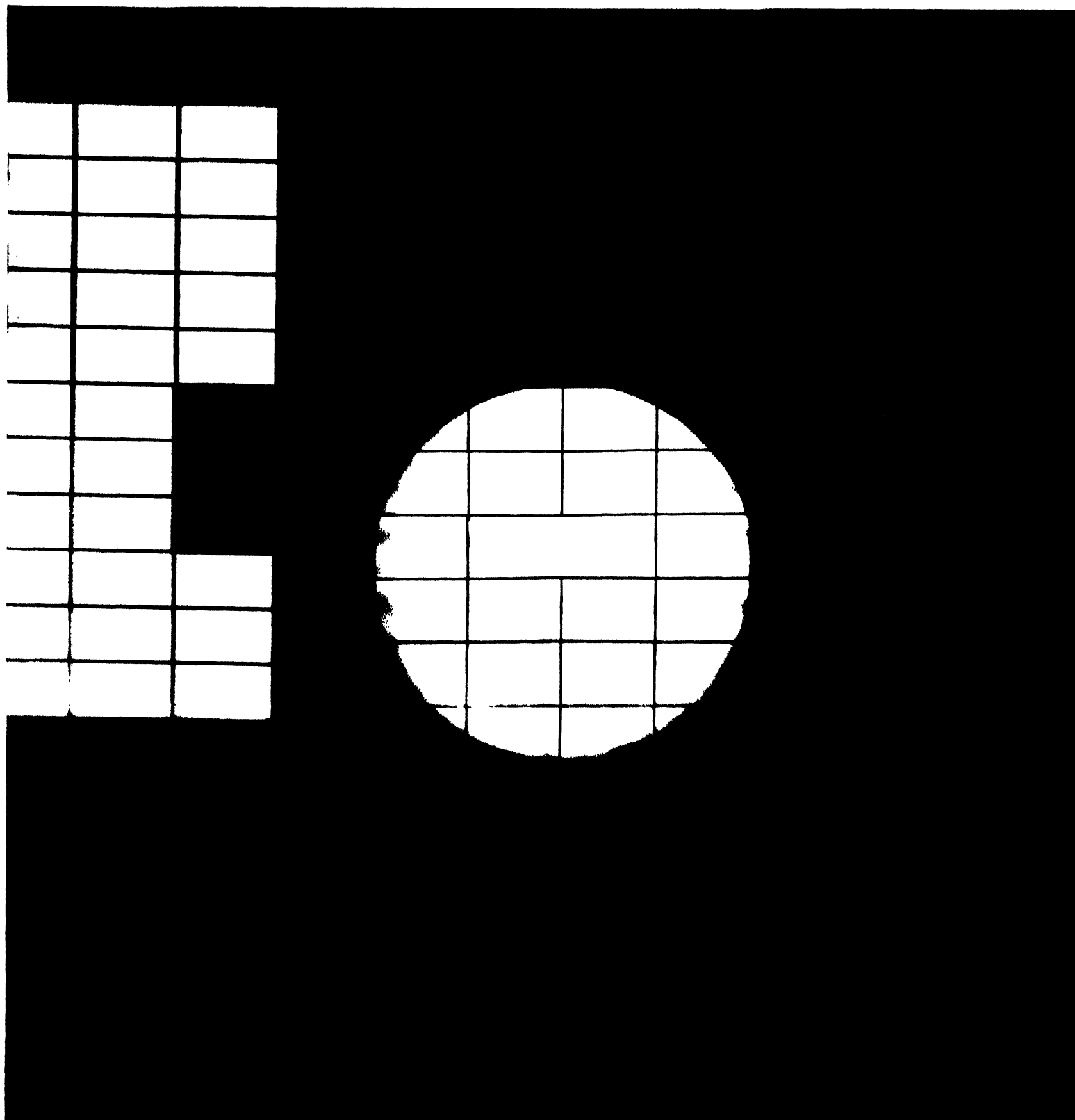
and of Japanese swords arise?
With various curvatures,
the ends at times bend upward,
and at times bend downward,
exposing inner character on the surface,
illuminating inner power on the outside;
each curvature will settle into its own curving form.

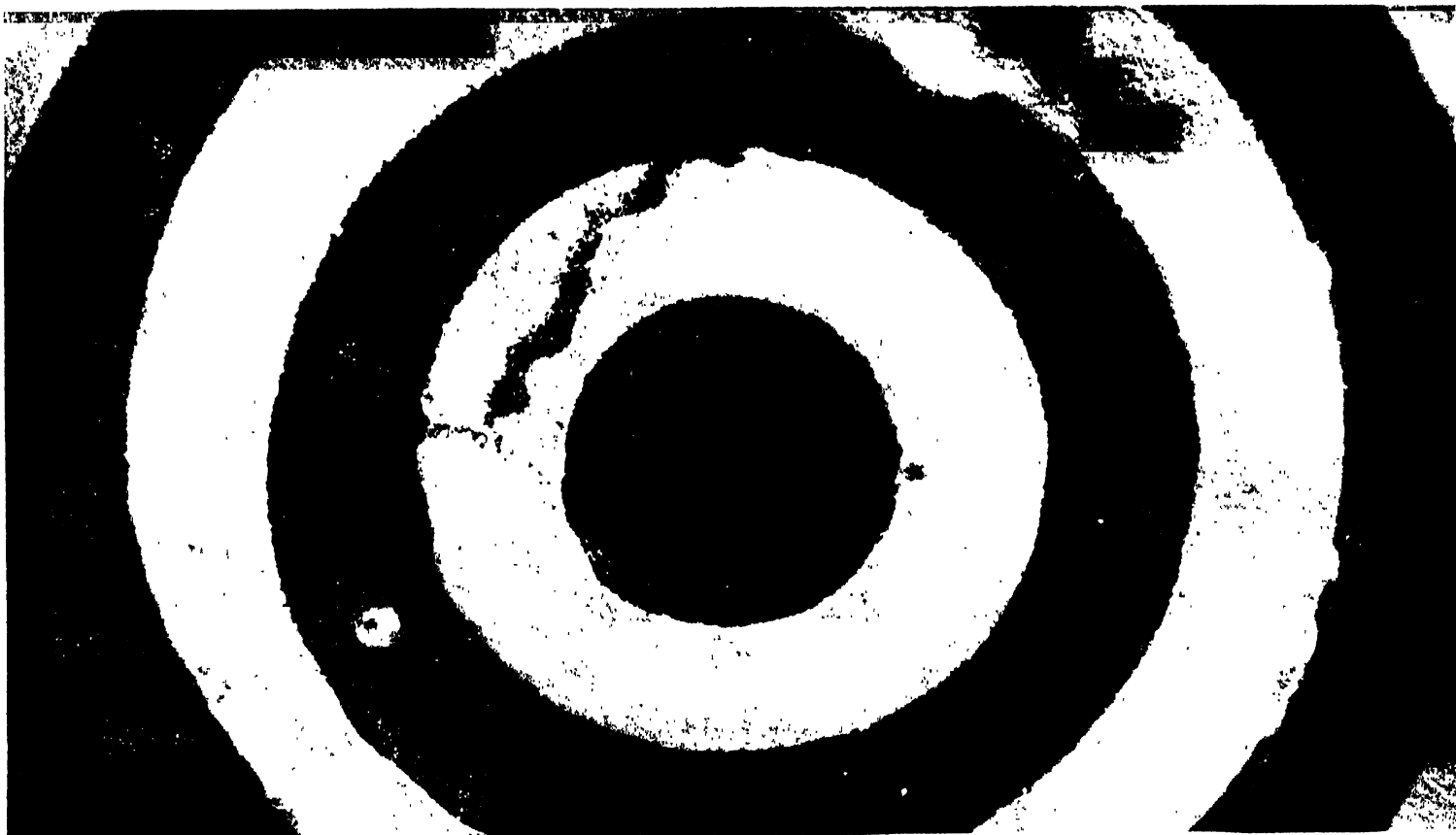




Forms of circling (MARU= 丸). It is not known under what circumstances the national flag of Japan became the circle of the sun, or what it tries to symbolize. Nonetheless, what we feel in a circle is a form of perfect fullness. In design one circle is a round figure; concentric circles

make the bullseye. A design of many circles is called a "circle-display." Many family crests are surrounded by a circle.







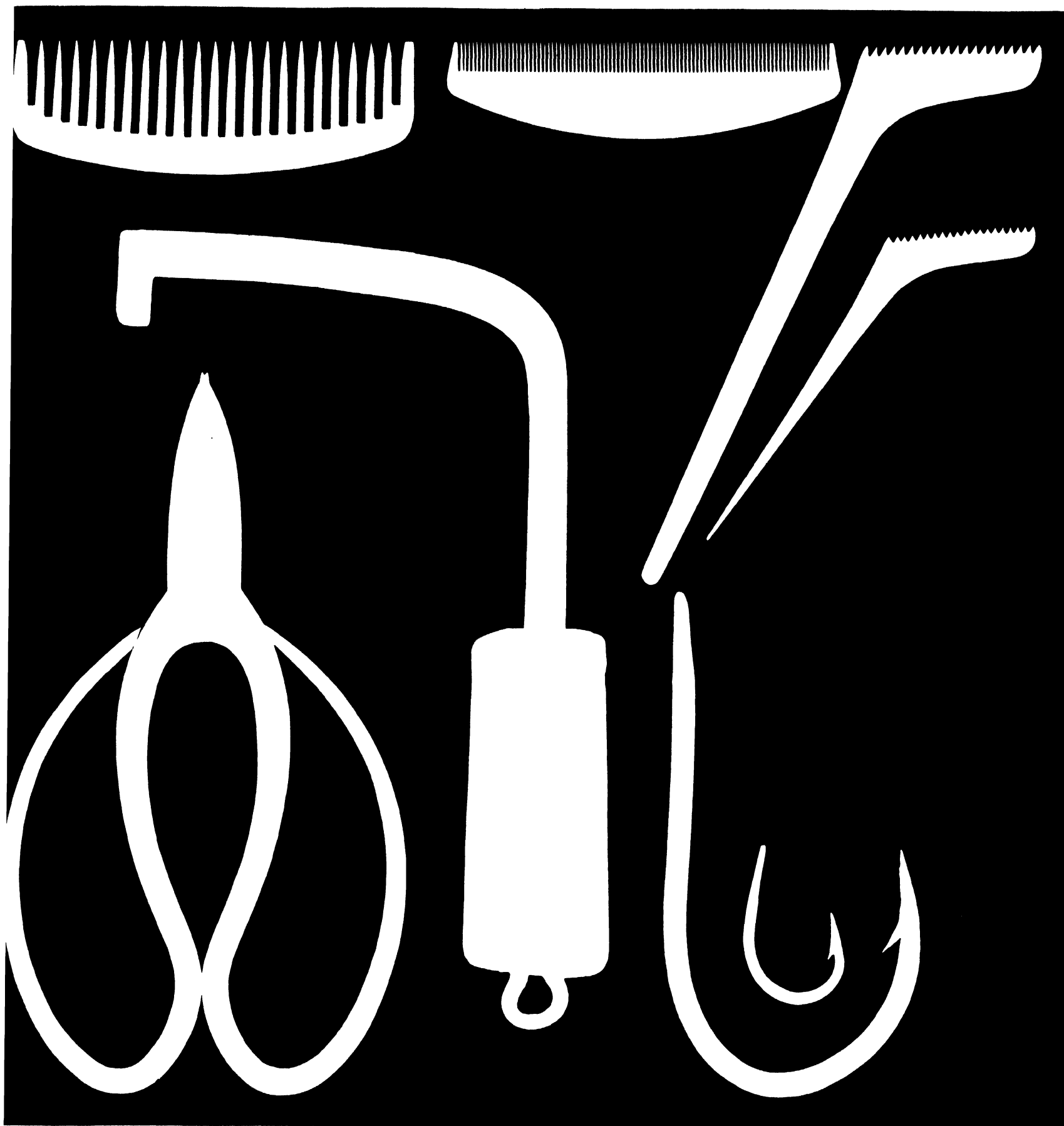


Forms of curve (MAGARI - 曲): Curves seen on hatchets, sickles, scissors, or kitchen knives, seem to originate from their function. These curves probably came to assume their present form because they facilitate the use of the utensils. But how is it that Japanese scissors

and Western scissors or Japanese kitchen knives and Western ones are so different in their forms? Consider especially the many varied and beautifully graceful curves seen in the boxwood combs used by Japanese women! Even though they are the products of com-

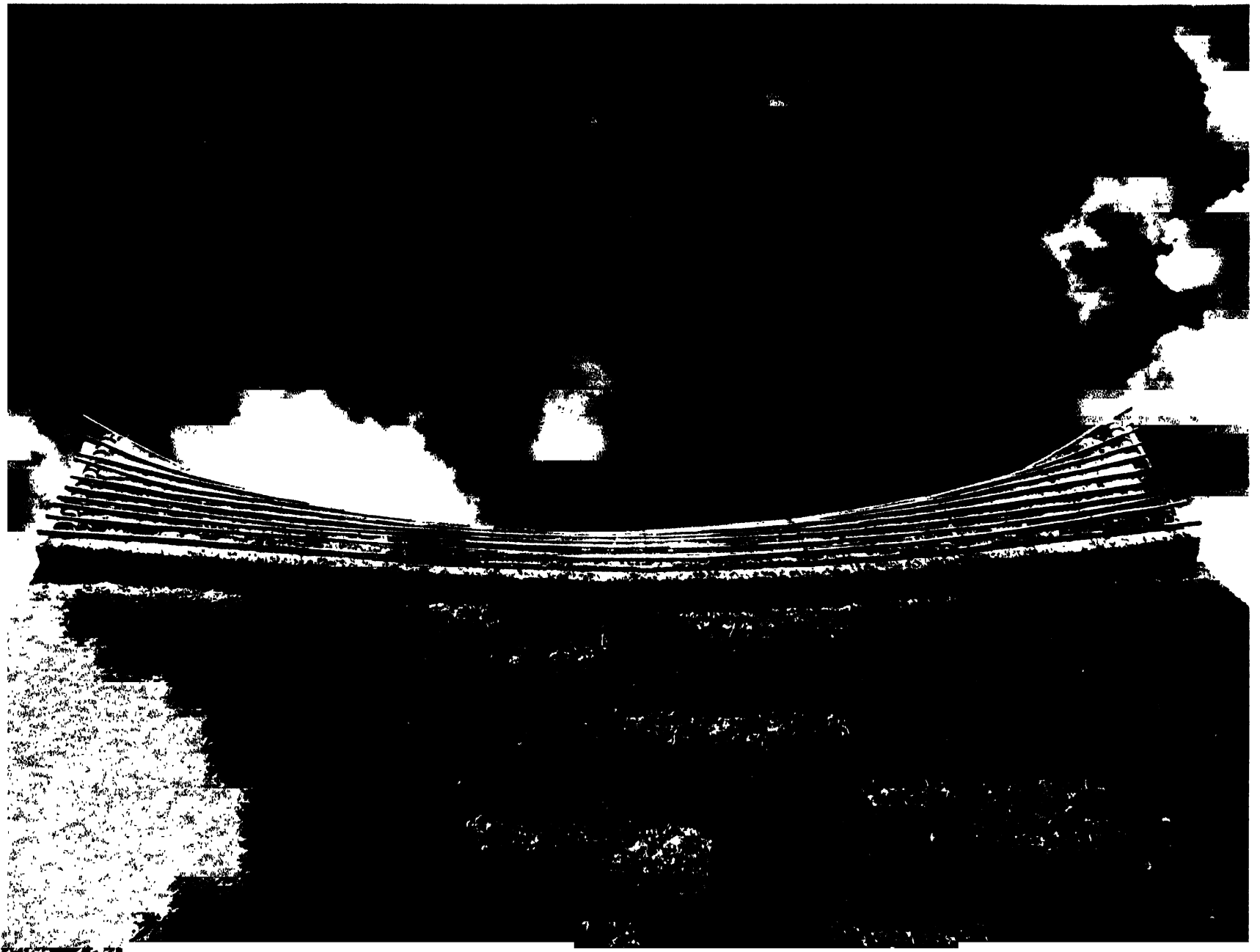
plicated Japanese hair styles, the variety of curves is fabulously rich. Graceful Japanese curves, like the form of a penciled eyebrow, are deeply rooted in the people's feelings and their daily life, which probably give rise to the rich curves in woodblock prints.

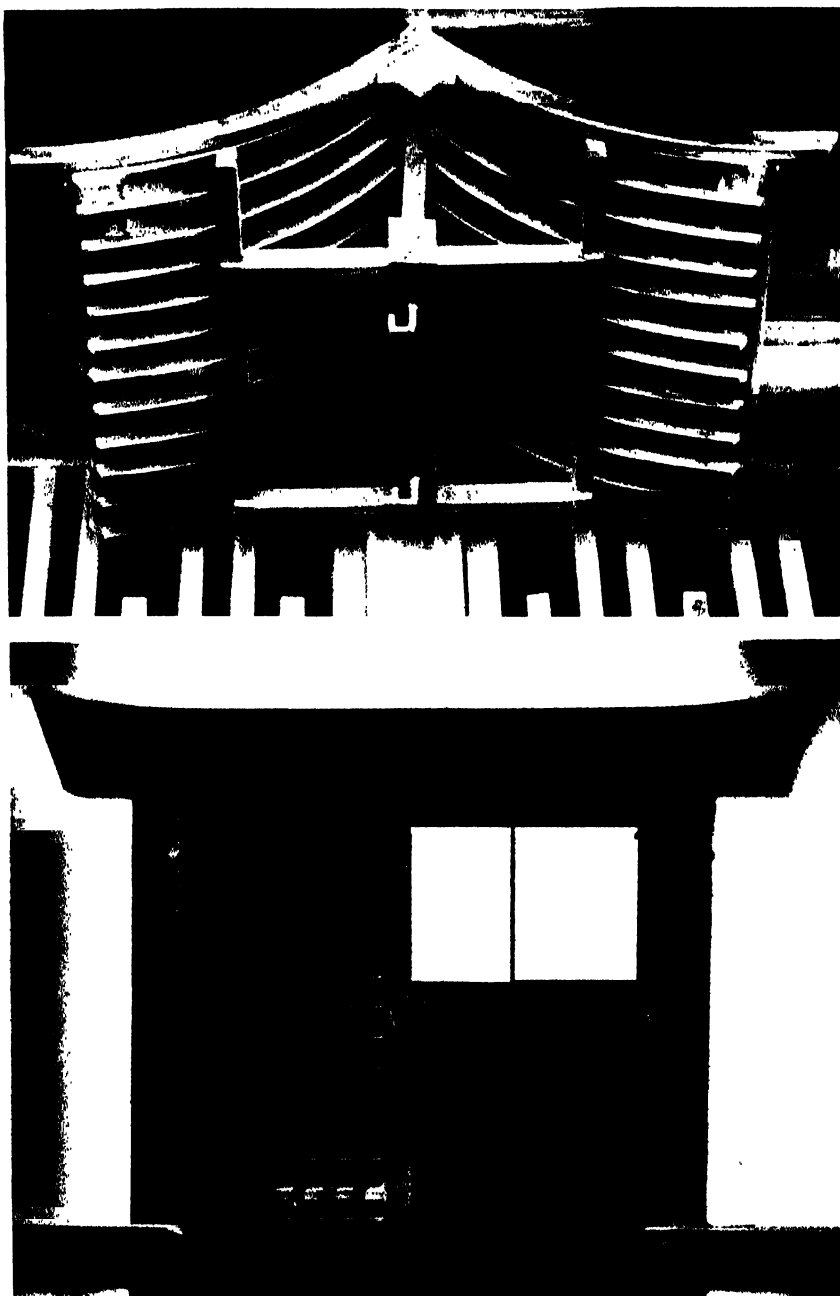


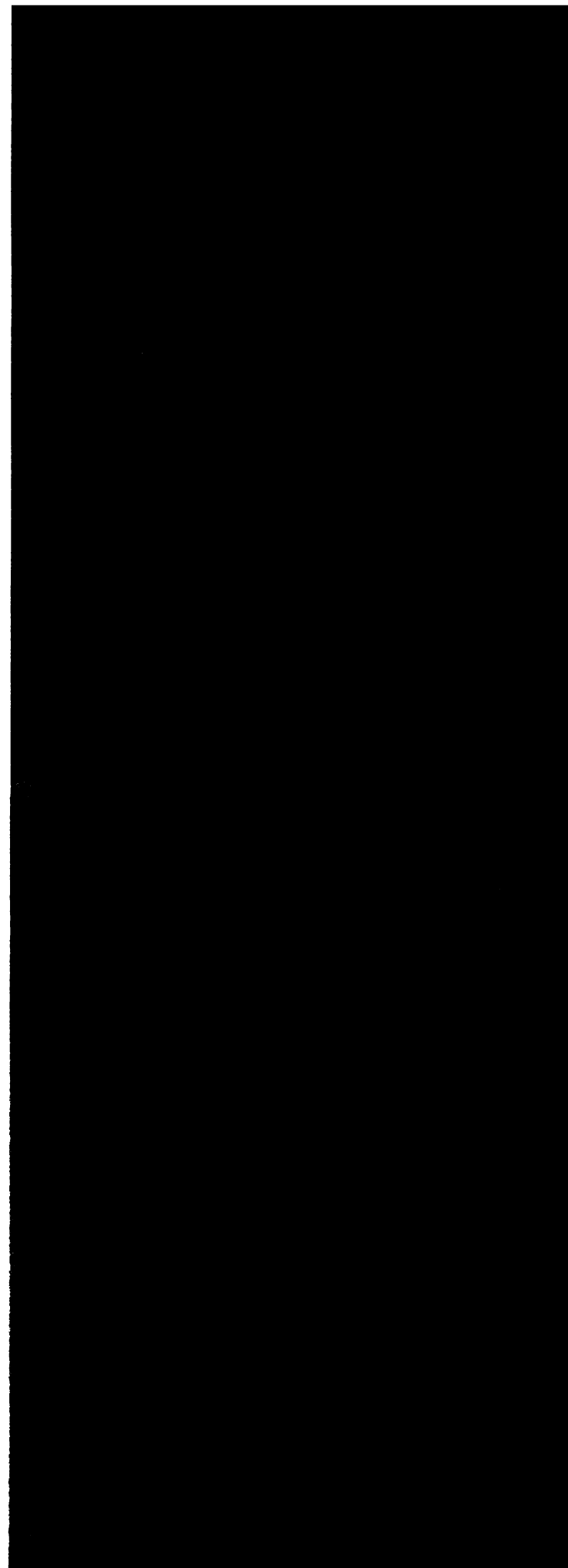
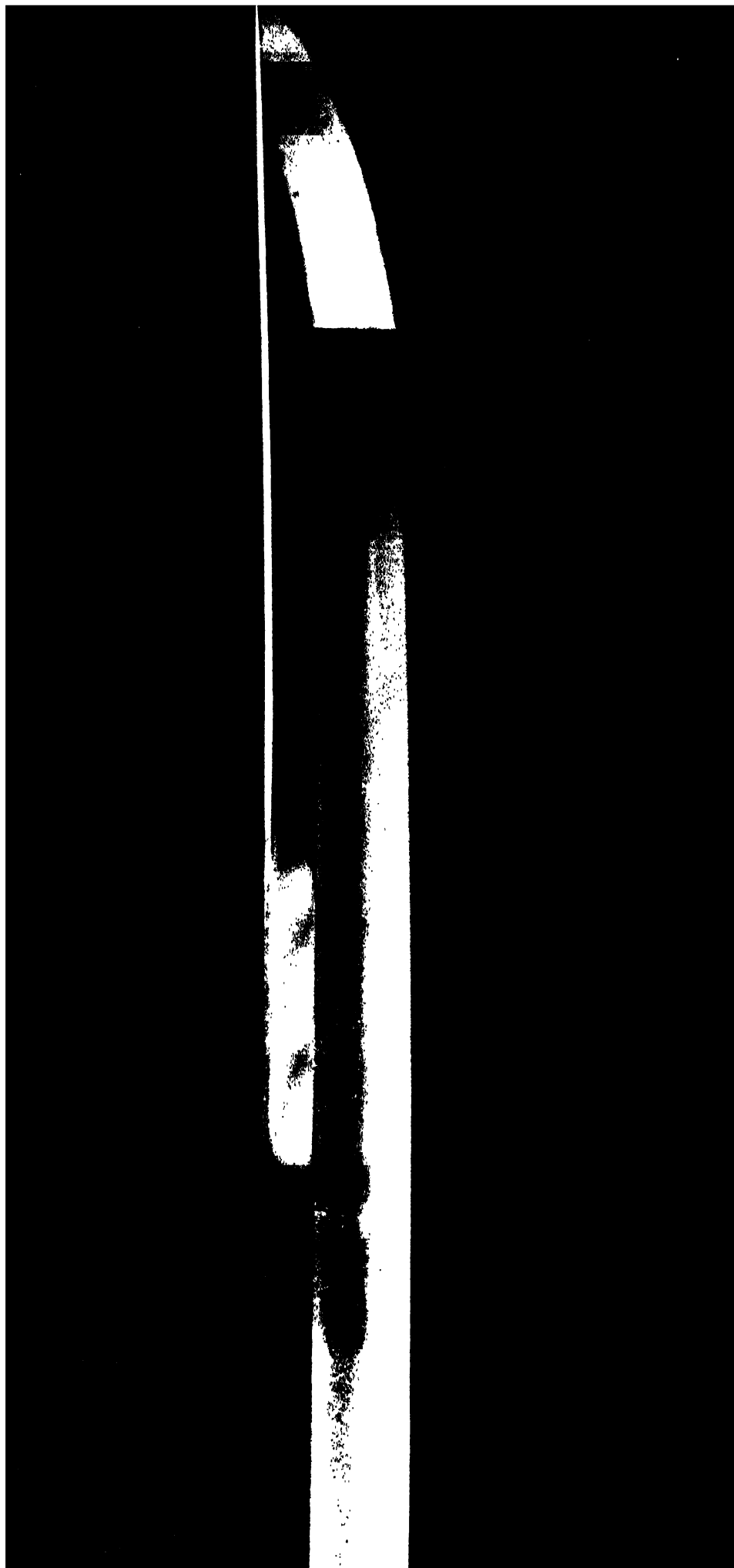


Forms of curvature (sori—反): Curvature is a form that sends out visual echoes into space. The way in which the curvature of Japanese roofs and the surrounding mountain ranges pond to each other is beautiful. The curvature of the top cope of the gate of a Shinto

shrine, the curvature of the ramp of a bridge, these send out overtones into space. The curvatures on arms such as Japanese swords, the hoe-shaped helmet crests, and the turnip-shaped head of an arrow — all send to the objects they encounter sounds markedly sharp.









Forms which rise (mukuri—起): The rise is a form opposite to that of curvature. If curvature has masculine features that curve outwardly, the rise is feminine because it prostrates itself in gentleness. This contrast may be seen in the difference in echoes sent forth by a curved roof

and a humped roof. The femininity of the rise may be also seen in the *ichime*-hat women wear and the split-bamboo hat Buddhist priests use. As in the letter box, tea container, or flower vase, this femininity appears in those utensils connected with a gentle mode of life.





FORMS OF ADAPTATION

YUDANE NO KATACHI

If what determines form
can be sought in the four concepts call Material, Hand, Purpose,
and Idea,

forms of adaptation are greatly due
to Material (nature's raw material or the characteristics of such
material);

and those forms that are collected here,
according to the characteristics of each of them,
can be classified into two sub-groups:

forms of fluidity and forms of the natural.

The reason why the origin of those forms most strongly connected
to the characteristics of the material from which they are created
is generalized as adaptation is that they reveal
how forms in Japan respond with the greatest rapport
to the nature of the raw material used.

In other words,

it is an adaptability that is in accordance with the materials

and it is in harmony with the organic features of nature itself.

It is not artificiality applied to process after process
so that the original material can no longer be identified,
but rather it remains nature's objects as they are;
it is an adaptability that tries to symbolize
the characteristics of the thing with the least treatment.
And this tendency,

in contrast to the geometric forms in the West,
creates organic forms in Japan, and it results in living, natural
forms

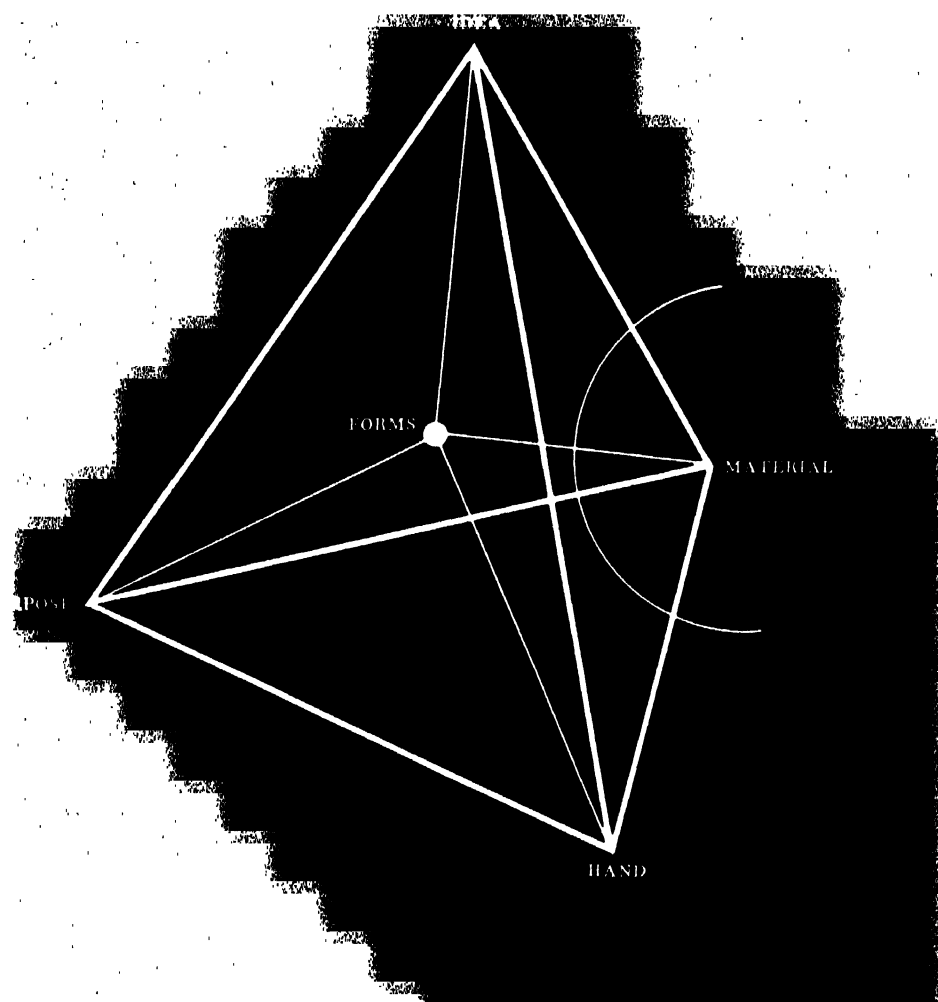
This fact appears most clearly
in the contrast between the geometrically patterned Western
garden

and the natural garden of Japan.

This is not only true of the effect of the garden as a whole,
but also of the way stones or plants are used
down to minute details everywhere.

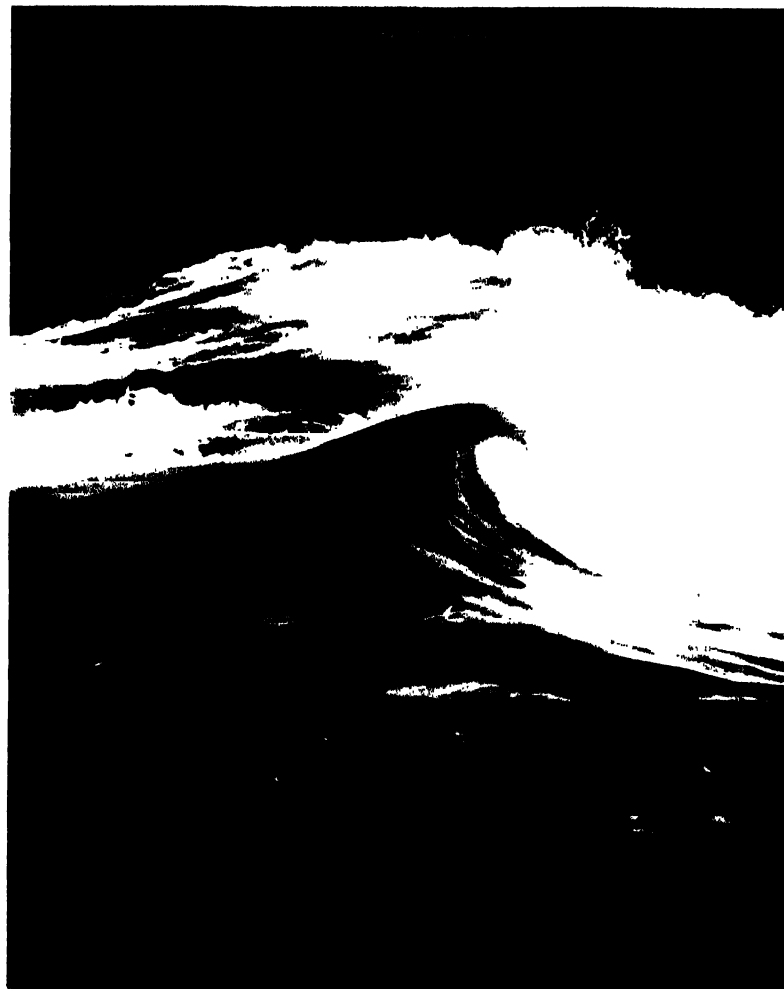
Conforming to natural growth and movement, form is created;
natural objects themselves are viewed as forms.

ゆだねのかたち



Forms of Fluidity NAGARE

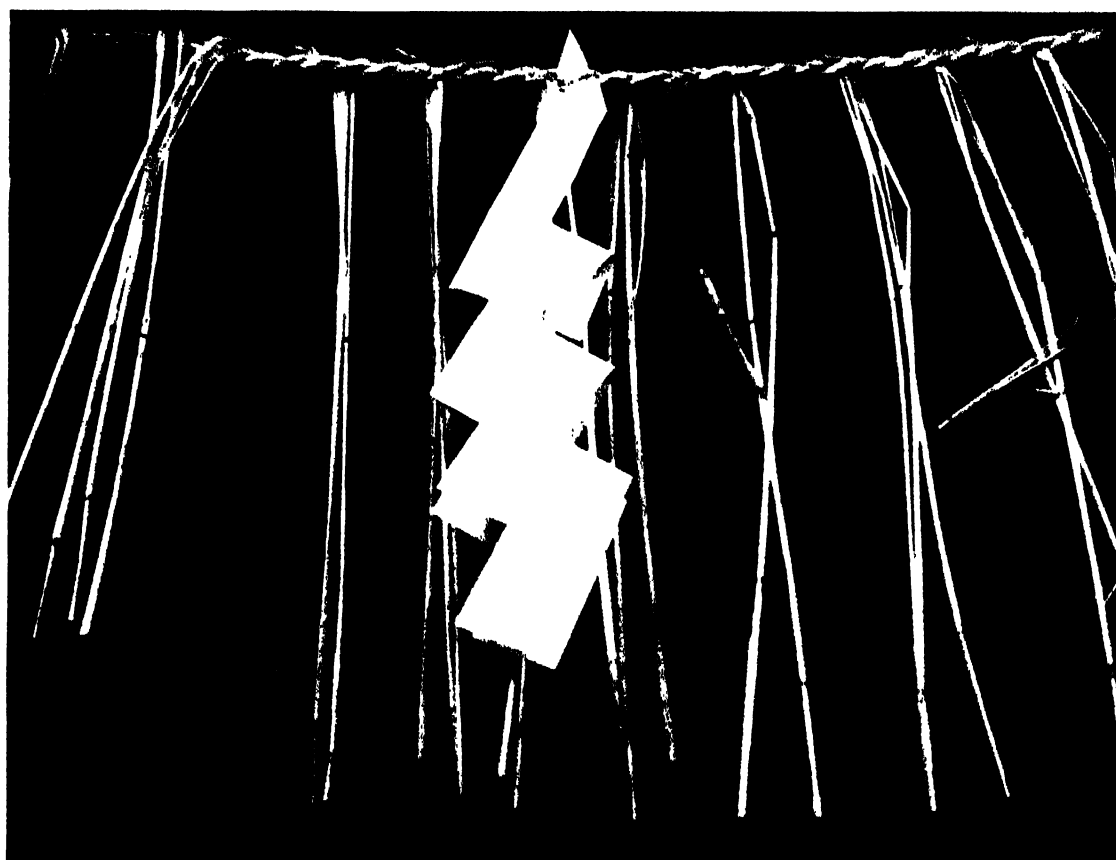
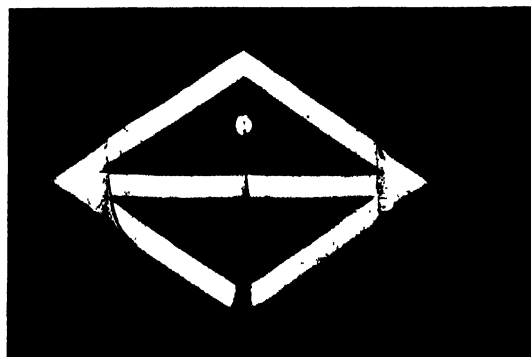
There is saying that all living things flow and change.
Water that drops from the crest of the falls in the deep mountain
becomes the whirling rapids which join together
and form a rushing river that flows into the sea.
In the changing aspect of nature's streams and rivers
man sees the form of his life from birth to death,
especially the stages of growth of the spiritual life of man.
Conforming to nature's order and fluidity,
the Japanese abstract and capture them in forms.
Why do the Japanese respond to weeping cherry flower,
wisteria clusters, and willow?
Adapting themselves to downward forces,
swaying and moving with the breeze that blows,
still they bloom with their branches laden with flowers
and grow luxuriantly lush with verdant leaves.
A design that suggests the soft casual motions made by winds
or swaying movements,
obedience to the downward pull of gravity, is called "weeping."
The free hanging screens seen in the ancient mode of living,
the silk hanging dyed in graduated hues toward the lower
edges, the tassels used in furniture,
the folds in the great trains of the clothing, or the grand
sweeping hair style,
these are all unified by their downward forms.
When a form complies with the downward pull
not only of gravity but also of the pushing power of water
down an incline,
it changes from the forms of "weeping"
to the forms which "flow."
The flow of water is captured and held in the *sumi*'s black and
white as the "sumi-flows."
This is also used in lacquer ware;
also in pottery; the flowing form created the patterns of
dripping glaze
so that a specific glaze pattern is now known as "oil-drip";
a variation is called "rain-drip," a fortuitous and treasured
pattern created by spreading the glaze.
And finally the "whirlpool" is a form neither horizontal nor
vertical,
but centripetal in its form of violent fluidity.
Here the natural eddying tide,
the way hair grows from the center of the whirl,
the shape of a bracken sprout – these are the sources.

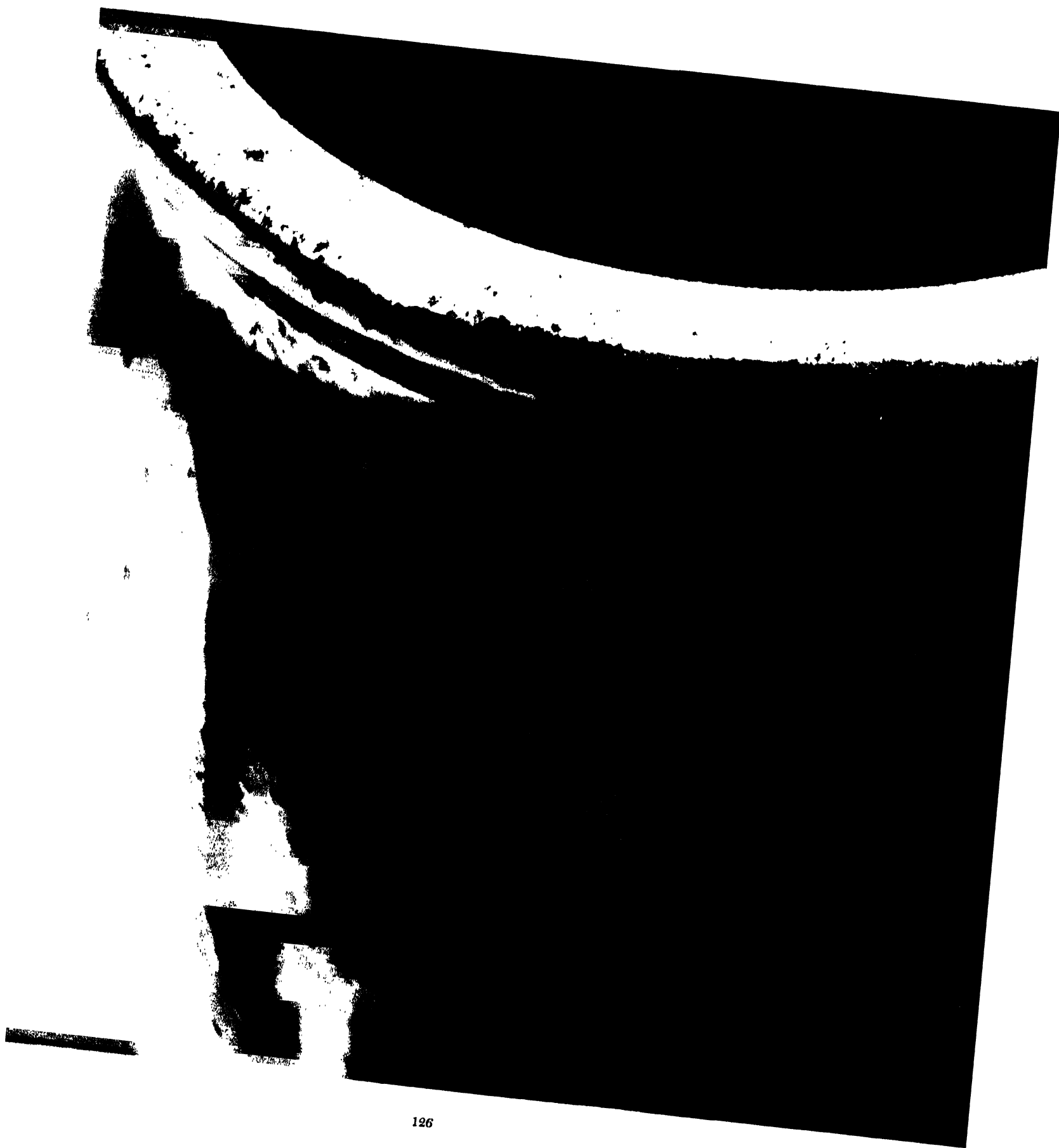


Forms which droop (たれ—唯): The pure white sacred cut paper suggests something holy; the shop curtain of a store and the stage curtain make one anticipate what is behind them. The hairpin used by priestesses in their hair, the ornaments fluttering down from the

coiffeurs of geisha girls, the trailing *obi* of the dancing girl—these are feminine adornments that move with the way these women carry their bodies. The warrior's small pennants, the fireman's standards—both show a power that is masculinely vibrant with life. The decora-

tions for the Festival of the Weaver, hung on bamboo branches much like narrow poem-papers, dance before the breeze; the clappers that frighten sparrows away from the paddy fields—both are devices to make noises in the wind.







Forms which flow (NAGAO 流). In flower arrangements, the branch that extends sideways, in contrast with the vertical axis, is called a "flow." It extends horizontally and expands. The "sumi-flow" is a pattern in art that captures the natural forms of water itself.



The form called "flowing water," which has been made into a crest pattern, can become a design in painting or in dress material, it can also be used in a mold for Japanese pastries. A pattern of flow can be seen in rural areas in the swimming paper carp and streamers. Even

with motionless buildings, the spread of the roof often creates a form named the "flowing style." The roof of the main hall of the Itsukushima Shrine expands to the front, the back, and on both sides. This is called the "double flowing style."

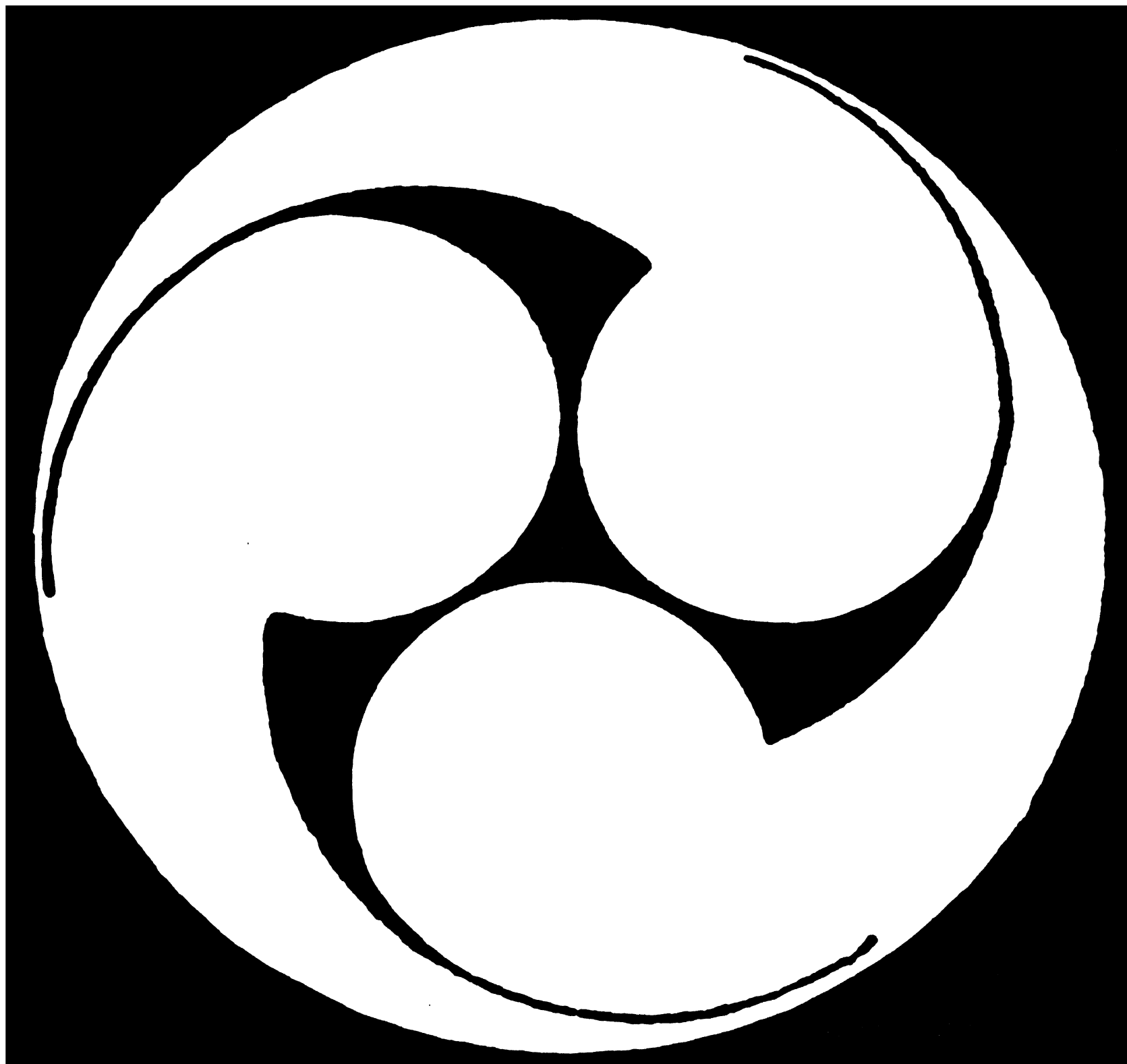






Forms which swirl (uzu = 渦): The boiled fish-cake as well as the omelet called "Naruto-rolls" are perhaps adapted from the swirling tides at the Naruto Straits. Various types of swirl crests are centripetal in form. The thunder crest that the lightning fixed in a

pattern, the comma pattern used for tiles or drums, or the lion-mane pattern that adorns the body of the formalized Japanese lion—these are radiating centrifugal forms which suggest something vibrant with life.



Forms of the Natural (SONOMANIA 自然)

The Japanese believe that in nature's mountains, rocks, and trees there dwell the *kami*, the deities.

At the Ohomiyu Shrine, in Nara,

Mount Miwa is the sacred object of veneration, and there is
no Main Hall to enshrine it.

To honor aged trees, sacred ropes are tied around their trunks,
celebrating their measureless life;

to nature's rock arrangements offerings are made in expectation
that the *kami* will descend and dwell there;

such arrangements are called "craggy thrones."

Natural rocks are selected for tombstones instead of carved
ones.

This preference is perhaps characteristic of Japan.

In the natural stone rather than in a form carved with a chisel
the Japanese see an eternal vision

and creation that surpasses artistry.

They make a garden using nature's river rocks,

rather than those prepared by chisels,

because they realize, I believe,

that manmade geometric landscape gardens can hardly surpass
nature's landscape,

and man's geometry cannot even approximate nature's order.

To make nature one's own, instead of opposing it,

the Japanese bring nature herself into their lives

and blow the breath of art into it; for instance,

the structure made of unbarked wood;

the bulrush ceiling; the gourd to put *sake* in;

the charcoal calabash; the shell-matching game that uses natural
shells

the five-holed flute made of bamboo;

and small bits of natural materials that are inlaid in wood

or felted into paper.

Furthermore they shave or polish to bring out the features

which nature's objects possess within themselves, such as the
grains of wood or stone;

there is no other race so much attached to these natural
objects.

And finally, by scorching, pounding, or stamping,

they obtain and transcribe nature's texture and vestiges.

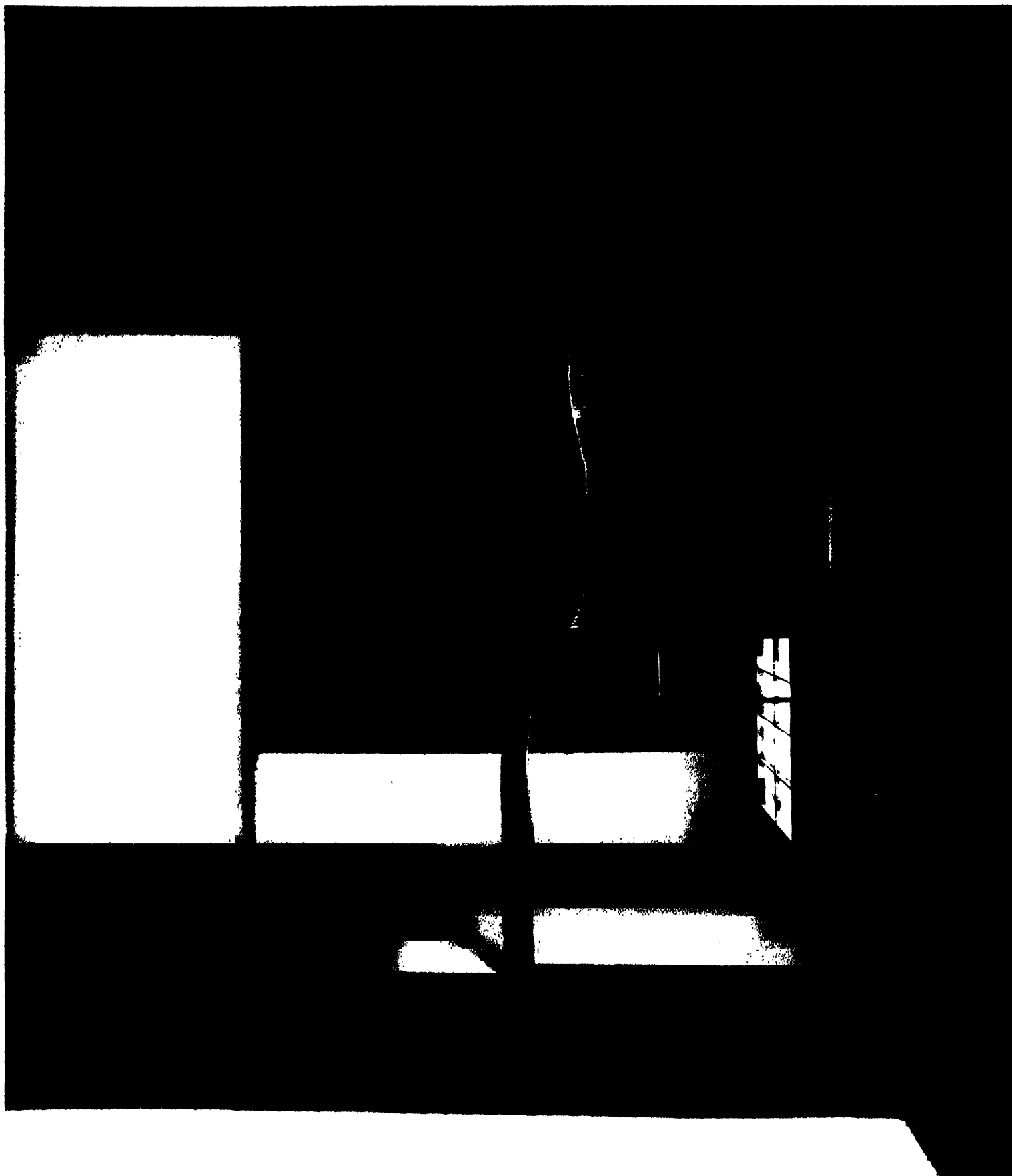
The leaf-patterned tea bowl onto which the leaves are baked
and the technique of the crimson cross design baked on pottery

with rice straw

are worthy of our attention.





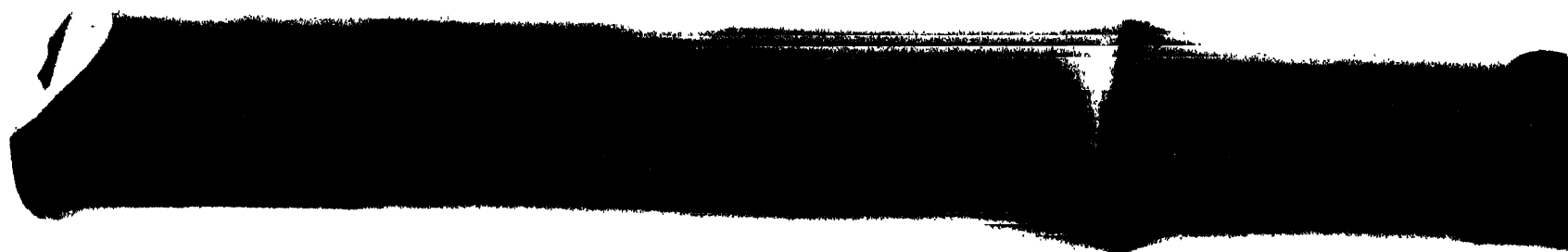


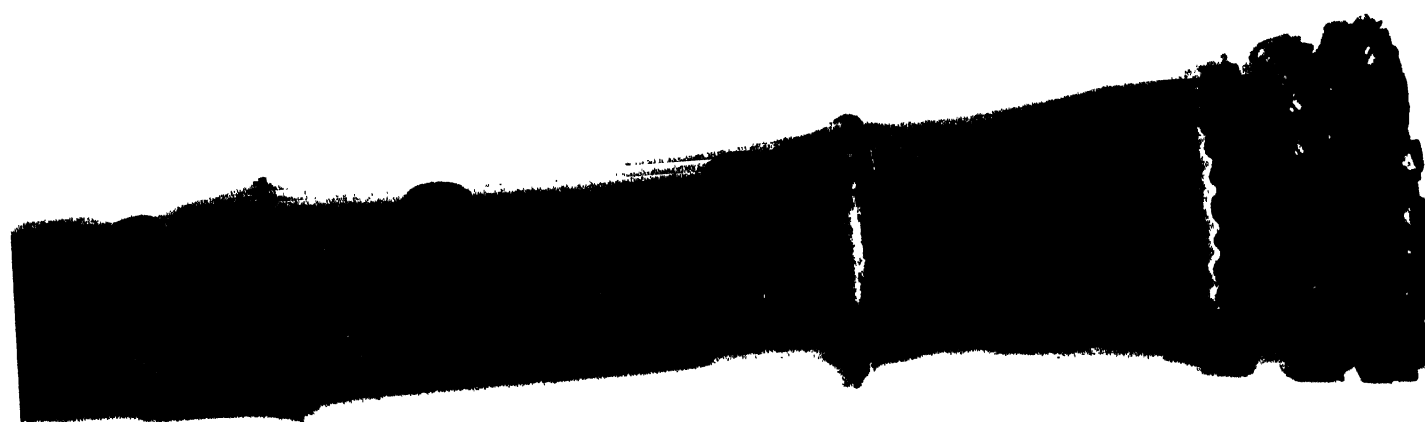
Forms of natural things (suzo 蘇造): Even a small rock in nature, by being guided crosswise with a cord, becomes a "blocking stone," which has the power to stop the traffic of man. Natural wood is selected and used for the central post of the tearoom or the alcove post

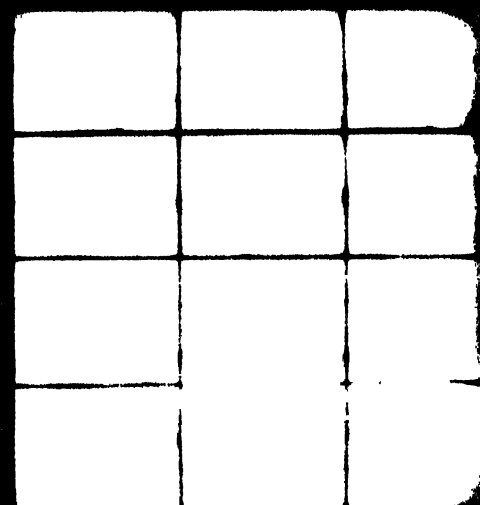
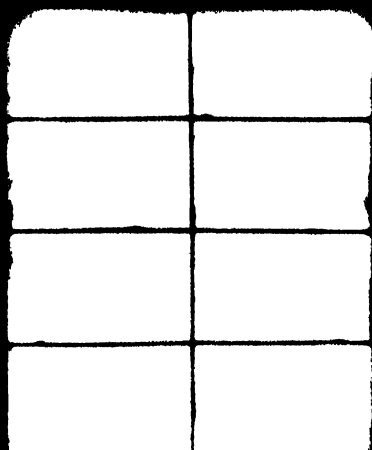
of the main guestroom; it becomes the focal point of the room. Furthermore, grass, flowers, ferns, or butterflies embedded in sheets of paper, works of mother-of-pearl inlaid with shell, the miniature shrine made of filigree work with chrysochroa wings inserted between

all these natural objects, which always surpass manmade ones, captivate the heart endlessly.



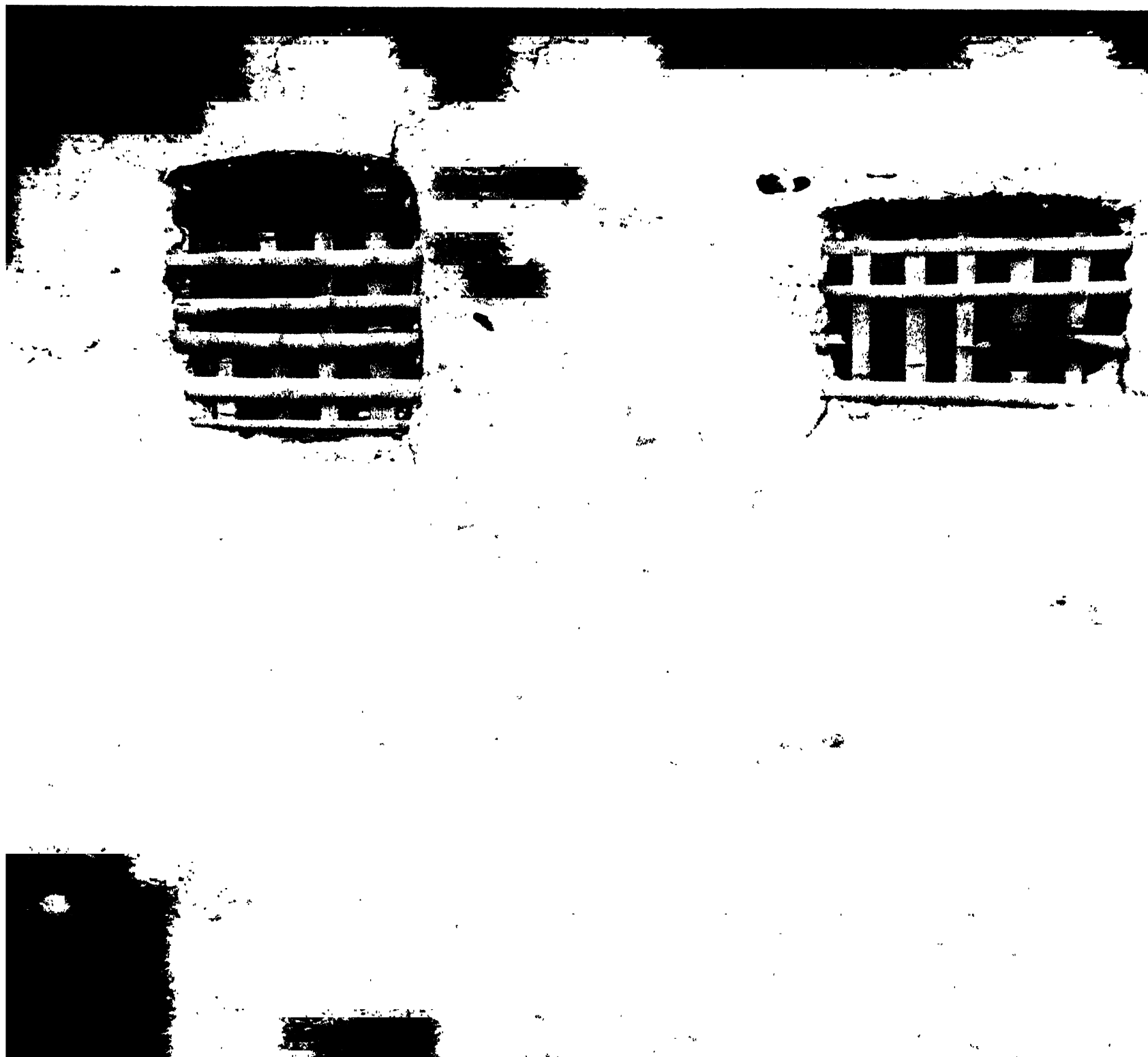






Forms of texture (HADA—膚): Texture has history. The grains of wood or stone which become more distinct by weathering speak of the history of growth and formation of a tree or rock in nature. The patterns hold man's vision and make him dream. The manmade

earthen wall and the texture of the iron pot acquire a patina with the passage of time; it seems as though they would go back to nature. In an effort to hide the monotonous, artificial, flat, smooth surface, man applies lengths of rope to create a rope design.

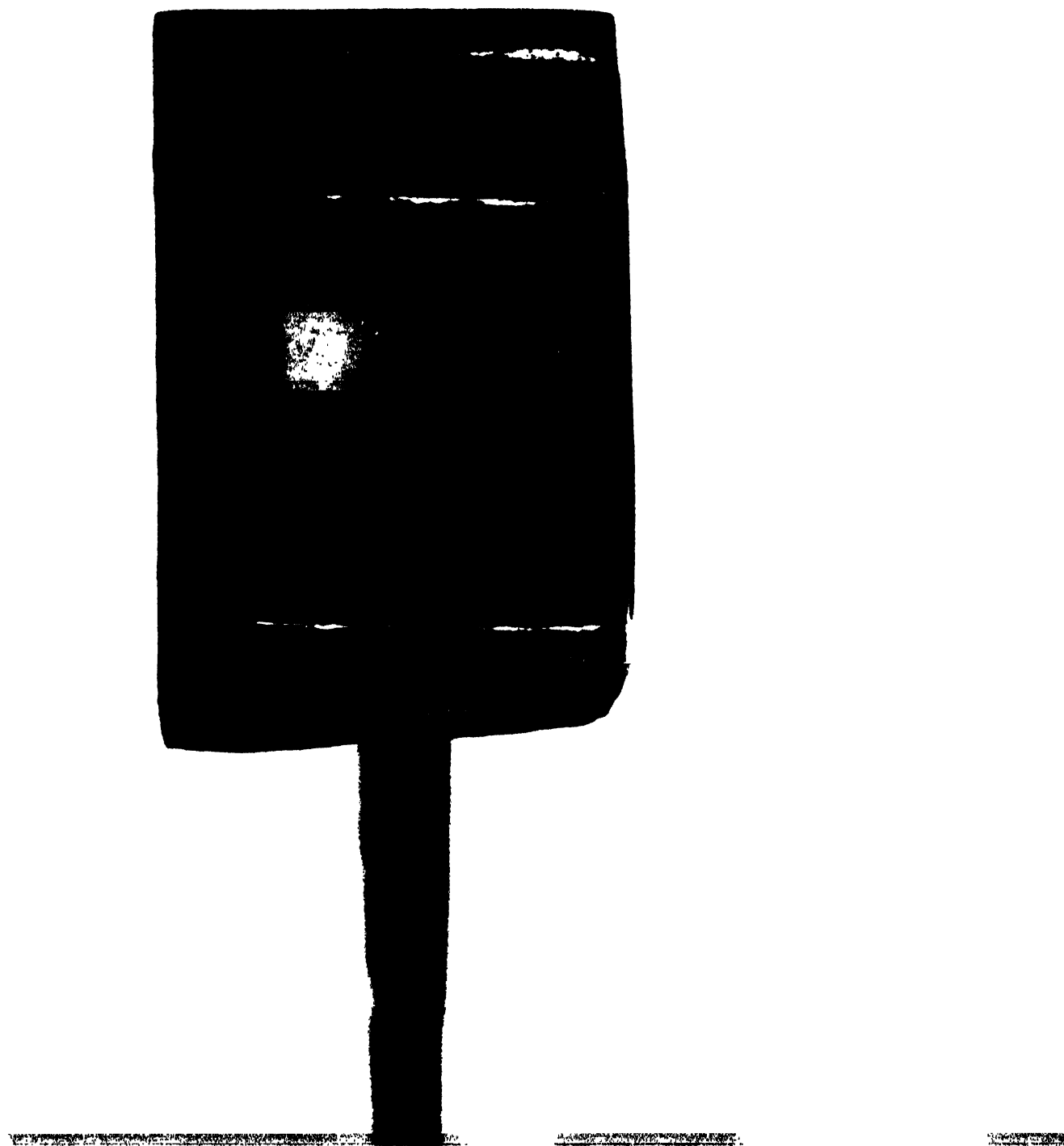


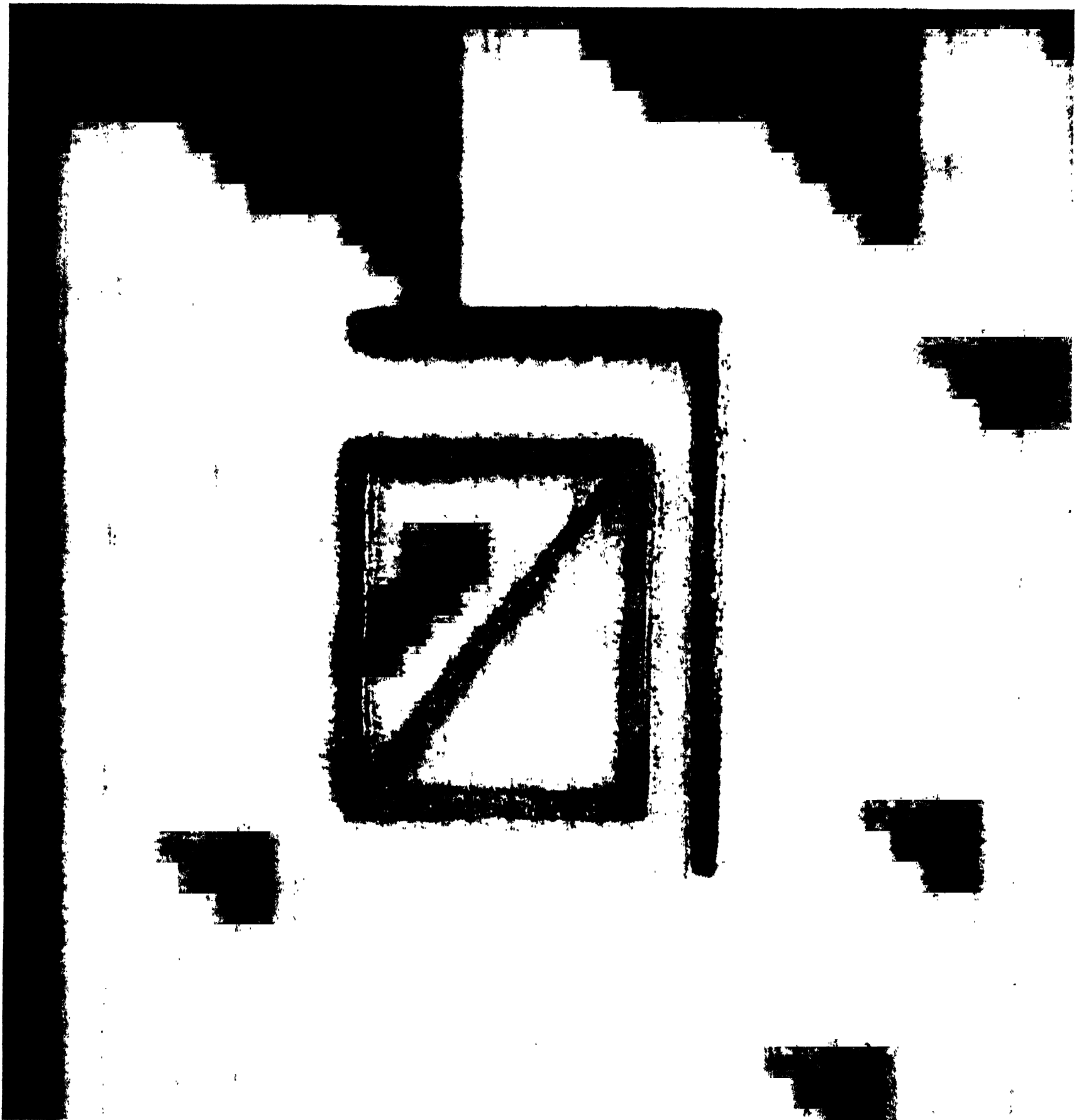




Forms of impression (*osui*—捺): When a man catches a large fish, he makes a fish rubbing. When he discovers an unusual tombstone, he makes a stone rubbing. In a form that copies by patting or rubbing an object itself, there is a different pleasure than that in a photograph or

sketch drawn with a *sumi* brush. The Japanese identifies himself by his own fingerprint; how much more serious his decision is when he signs his name with his blood? There are no people who give more wholehearted attention to a seal than do the Chinese and Japanese.





FORMS OF CHANGE

KAWABE NO KATACHI

If the determinants of form
can be sought among the four concepts called Hand, Purpose, Idea,
and Material,

it may be said that "Forms of Change"
are mostly the *do* (Hand = skill and technique);
and these forms that are collected here,
according to the characteristics of each of them,
can be divided into four sub-groups: forms of reduction,
forms of twisting, forms of severing,
and forms of variation.

In the process of creation
the forms we consider to be most strongly influenced by skill and
technique
are characterized by "change," and that they can be so grouped
together
shows that the forms themselves retain some relation to their
original shapes.

Judging this relation from the view-point of technique,
it may be said that the effect of the operation can be
reduction of form, or it can result in a partly formed form,
or it can evolve gradually:

however, not by continued or repeated applications of mechanical
technique,

but by instant or sudden application of creative skill, the object is
formed,

which is one of the characteristics of all forms in Japan.

Forms created suddenly by "breaking," "twisting," "shoving,"
"splitting," or "cutting"

are surprisingly numerous
and numerous forms

that never change and preciously beautiful

are born arising from the continuous gradual changes "step by step,"
of skill.

rather than from the mindless repetition of the same technique.

The ever-changing process itself becomes a form, and thus fixed

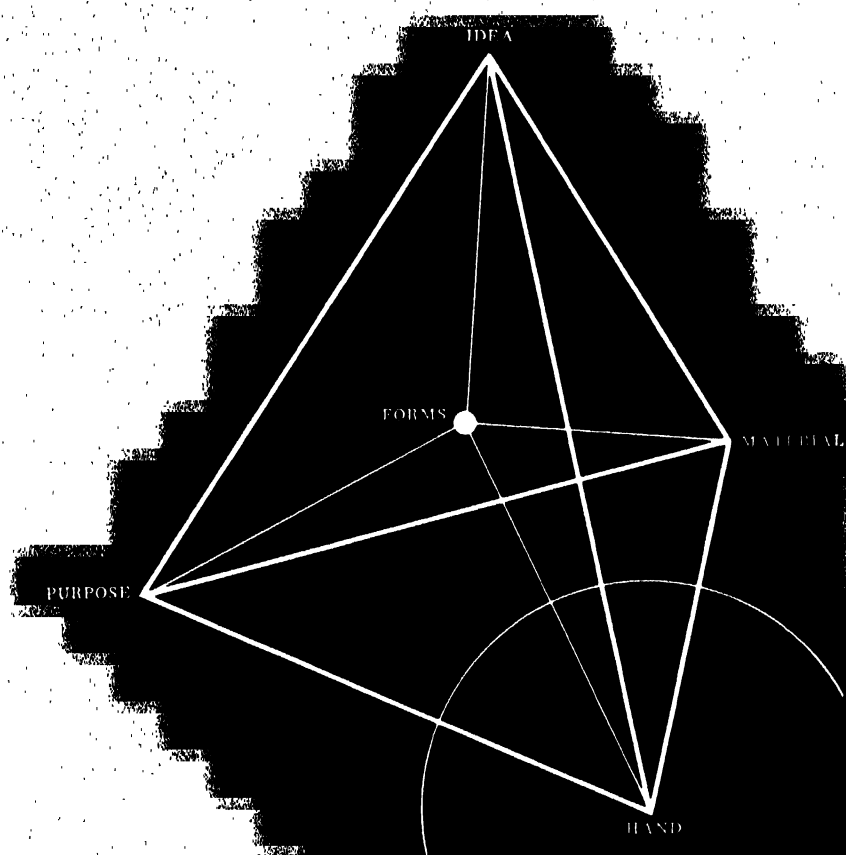
it may be called "superficialization" or "shading," and

is exactly less, or far more numerous than we imagine there to be.

This is a trait, rooted deeply in the climate of Japan,

characterized by the beautiful gradually changing features of the
clouds or moon.

かわいもち



Forms of Reduction (CHIJIM)

In reducing something originally long,
something large, or something difficult to handle,
there are two methods.

One of them is to make something large into something small
by reproducing it at a smaller scale.

When something of a large structure or pattern is reduced,
there is a delight arising from the reduction itself.

Miniature art or minutely detailed Western drawings
will probably stir the interest of Westerners
who are physically large.

In Japan, too, there are such objects: a grain of rice
on which several hundred Chinese characters are written;
dwarfed trees; miniature rock scenes; and miniature gardens;
but they are merely objects of novelty and whimsy.

The other form of reducing is
that of winding, bending, or folding,
techniques which are born of functional demand
resulting in a form.

Kimonos, *hakamas*, umbrellas,
screens, fans - these are all reduced by folding.

The hanging scroll is rolled up; thread is wound;
these are wise methods, born of necessity, for storing objects
which are too big, too long, or difficult to handle.

And for the Japanese, the aesthetic needs of daily life seek out
beauty

not only in the use of objects but also in the storing of them.
Thus the knack of winding thread for future use creates a

pretty ornament
by winding beautiful colored thread into a ball;

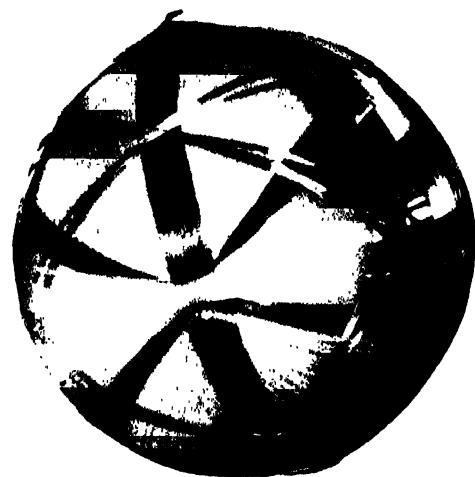
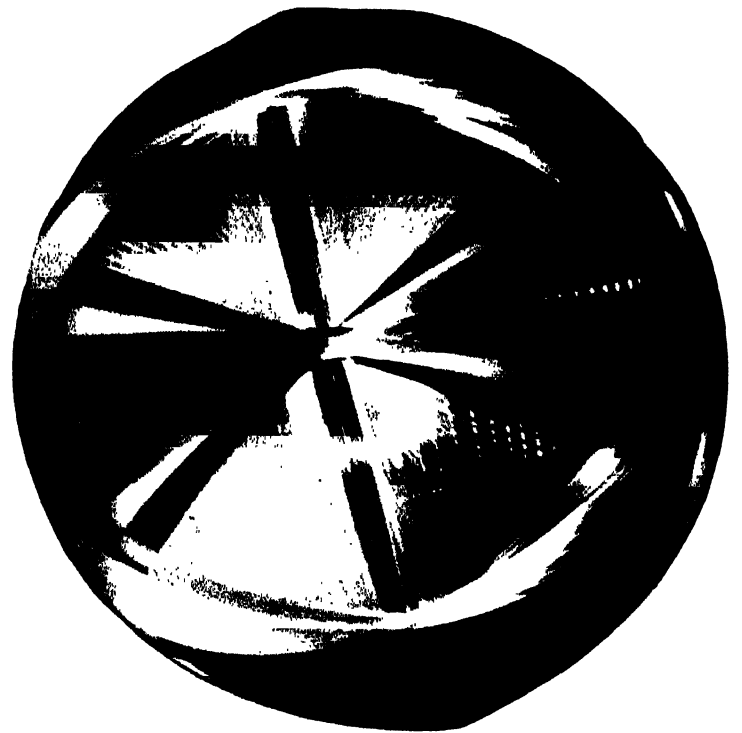
the forms of things which are rolled
are exemplified by such objects as *sushi* rolls or the shapes of
some pastries.

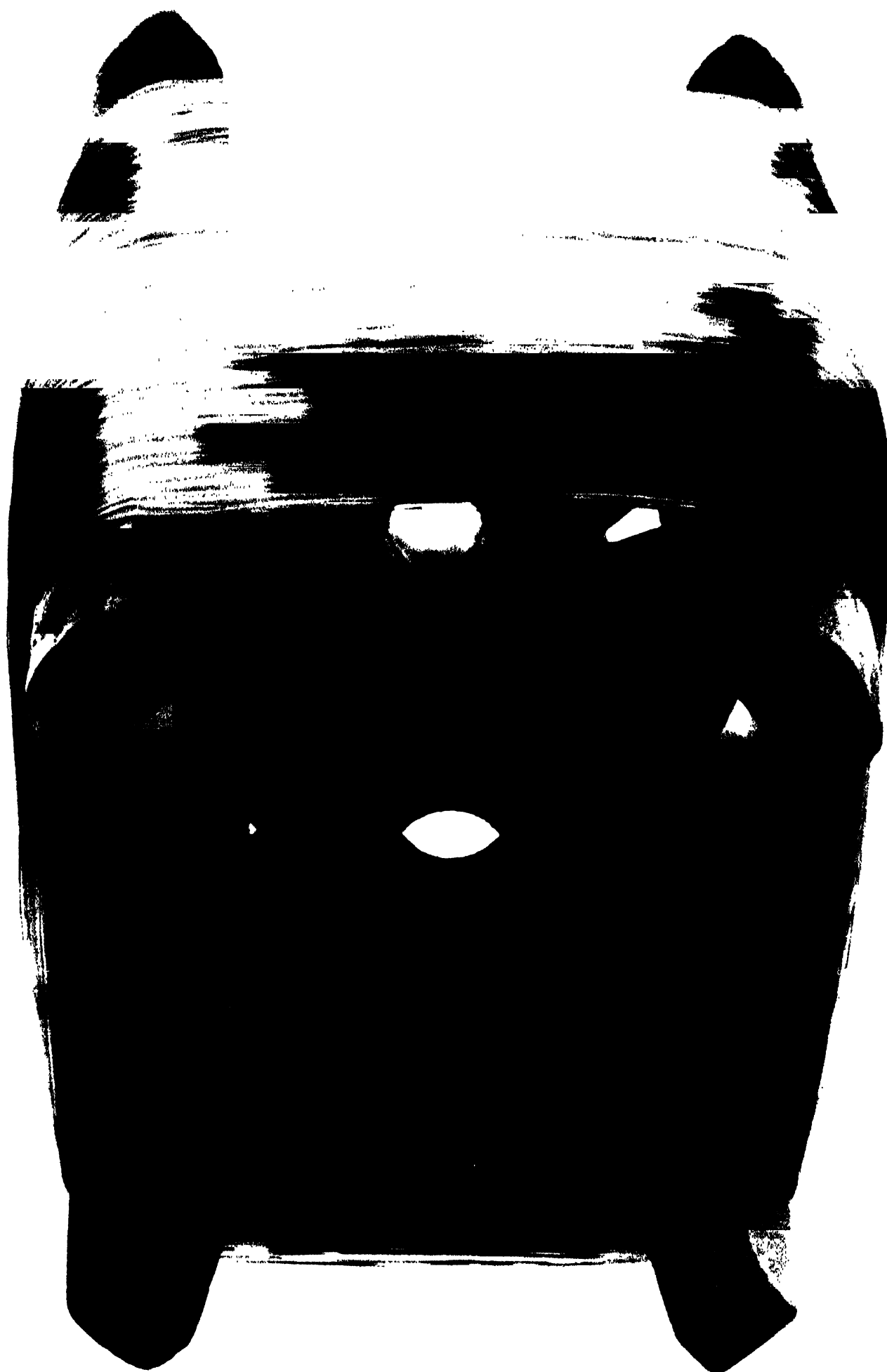
The technique of folding the three-dimensional kimono or
hakama and making them flat

can also be used to create three-dimensional things
out of two-dimensional sheets of paper.

It is not that we make them by putting cut pieces together;
in the great variety of forms made by folding a continuous
sheet,

there is something that fascinates us.





Forms which are rolled (MAKI—巻): A spool of thread, a pretty hand-ball, or a coiled knot of hair- all these are forms made by binding string-like materials. A hanging scroll in the alcove and a picture scroll spread across a table, these are rolled up and stored away in a box.

A roll of letter paper used for writing with a brush is unwound as one writes, and when it is finished it is rolled up and put in an envelope. These are forms made by rolling up flat objects. There are also those forms that are made by binding strips of hard material together with

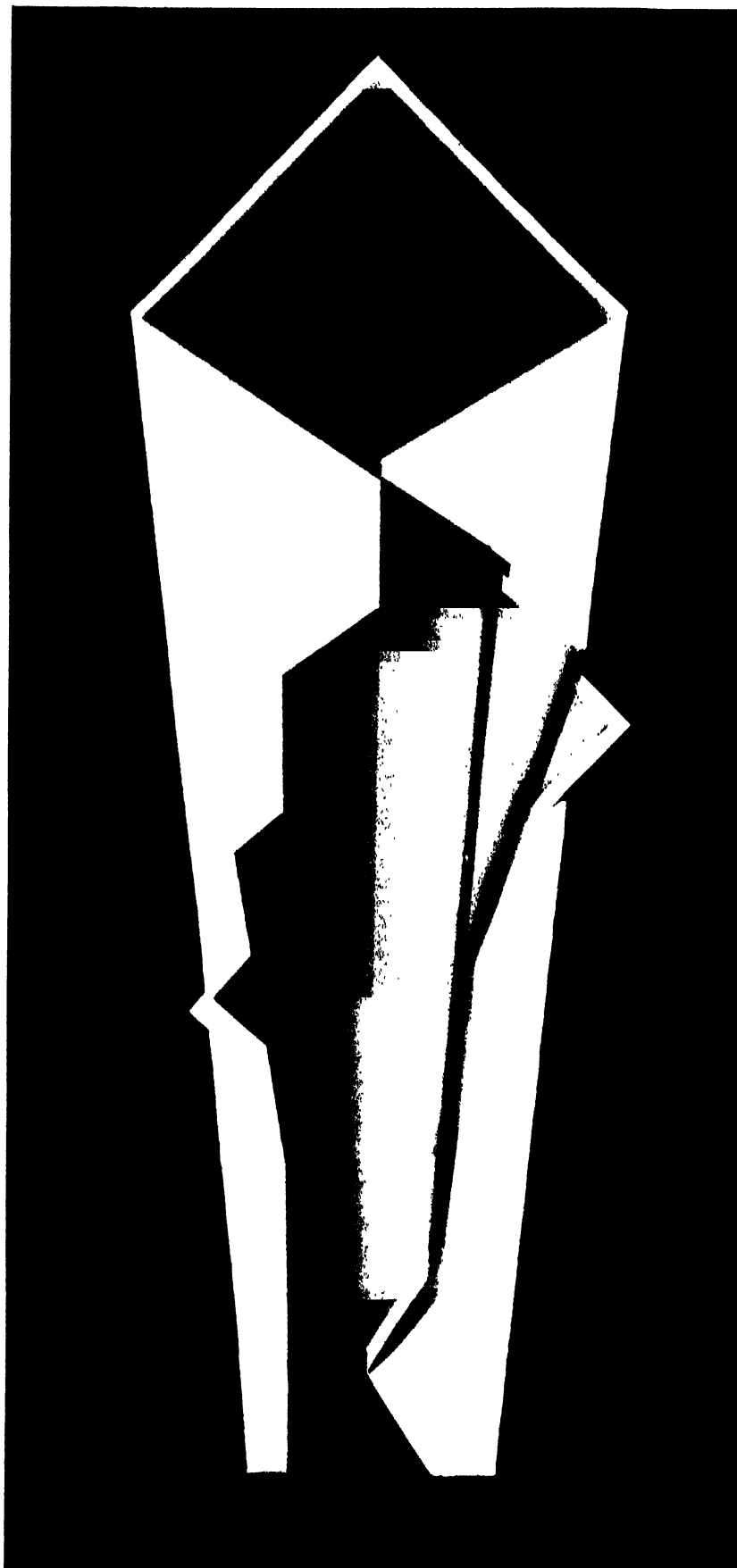
string or cords, such as a *sushi* roller or a bamboo blind for a window. These are rolled or wound up parallel to the grain.

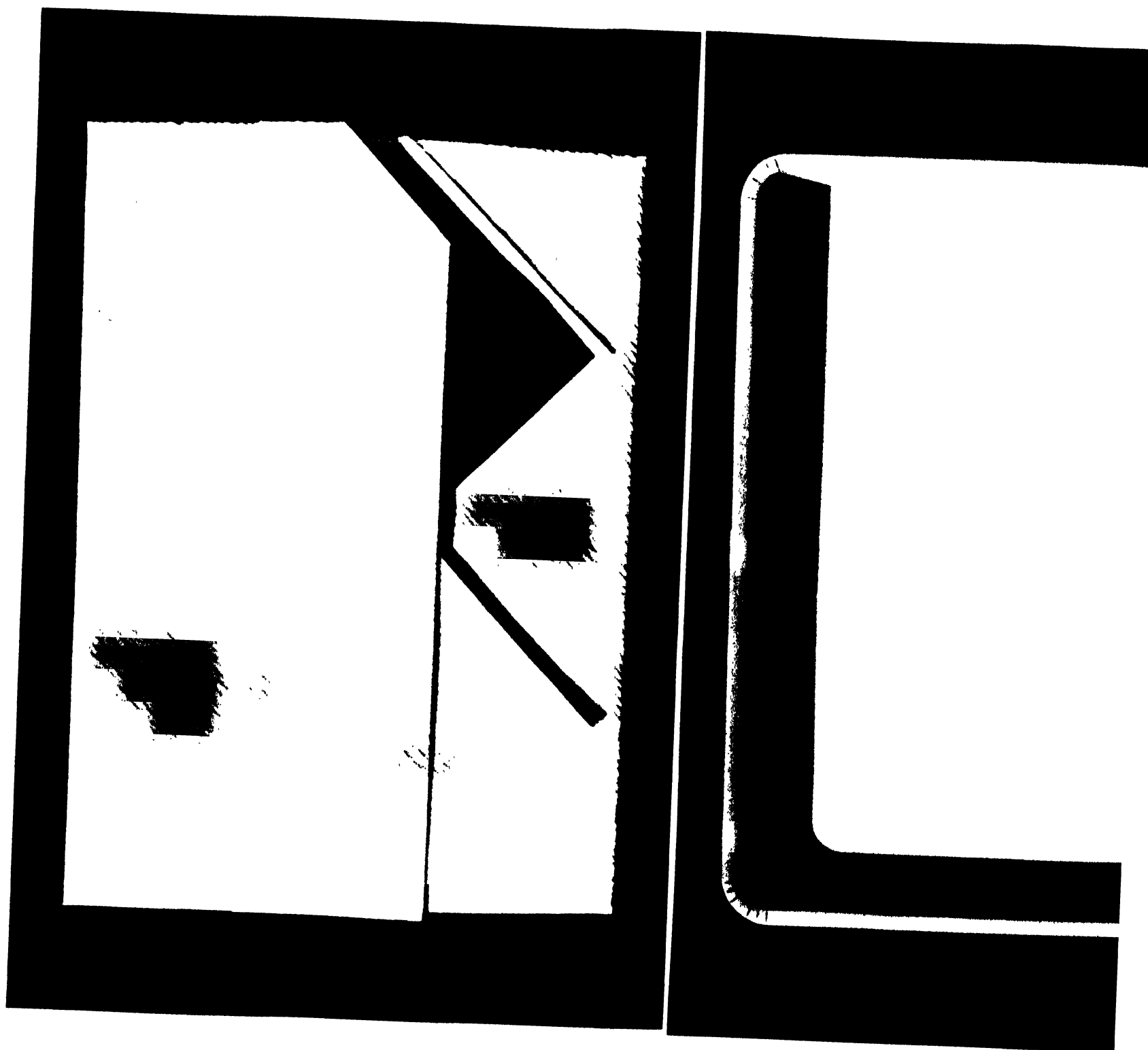


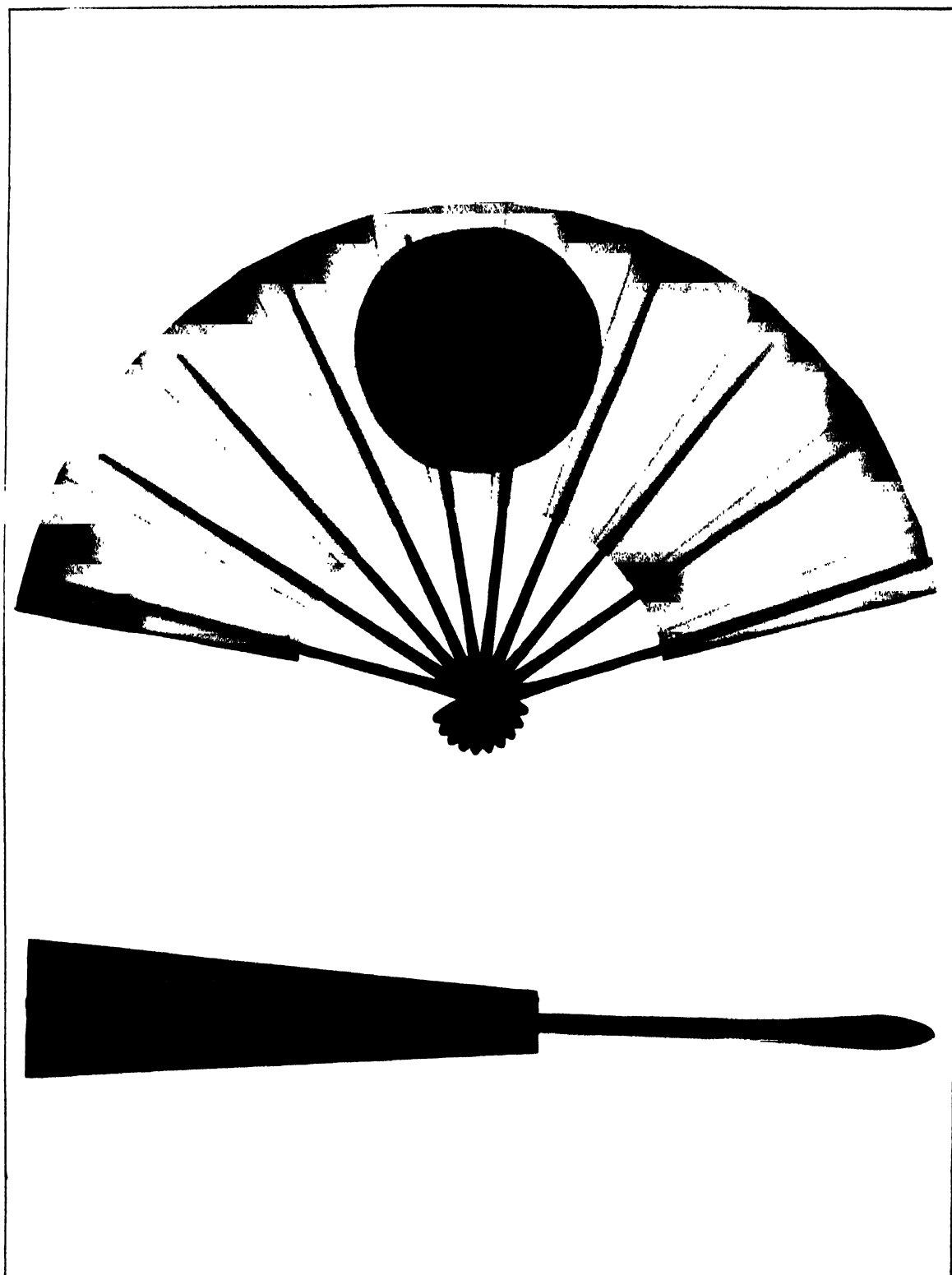
Forms which are creased (ori---折): The spotless paper strips hung before a Shinto shrine; the red and white papers folded together in the shape of a thin strip of dried abalone to be placed on a gift; the incense wrapper that preserves the perfume of the incense; and the

felicitous thousand paper cranes, to mention a few- these are some forms created by folding paper. These forms are made not only of paper but also of thin pieces of wood: for instance, small square trays, platters with folded edges, and small folded hampers. The court noble's

headdress folded in various styles at the top and the straight-line hat made of a circle of wattle folded in two must have been a dandyism of a sort. Folding fans and screens which one folds to put away constitute important forms of folding.







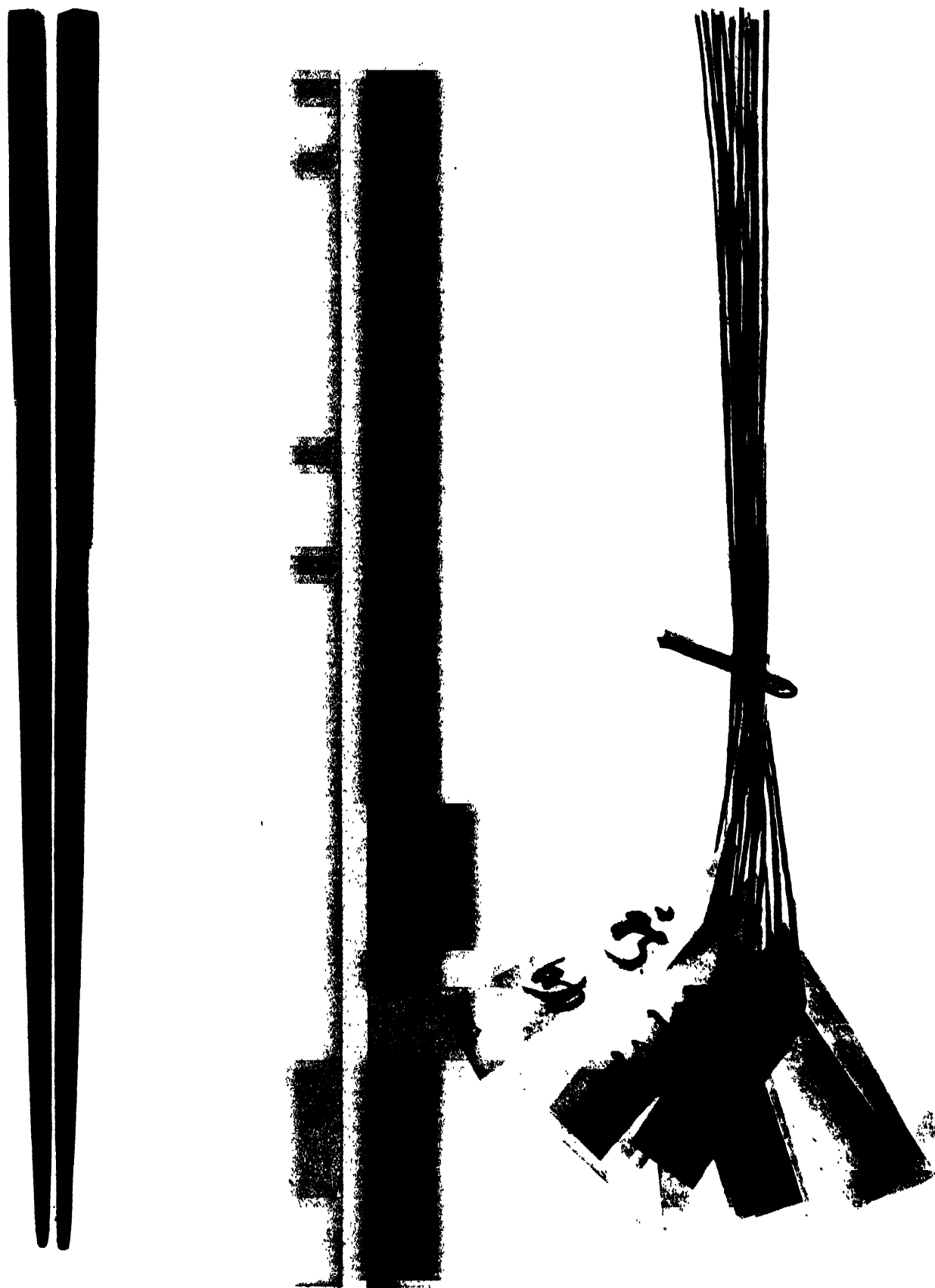
Forms by Twisting (HINERI 異形)

In topology one of the first propositions
is called the sash of Möbius.
When a paper tape is twisted once and both its ends are pasted
together,
this tape has neither an inner nor an outer surface.
Even with a fluttering, thin piece of tape
which is twisted once,
a strange geometric quality is given to it.
In this instance the form of the twisted tape
is still that of the original tape;
if the tape is twisted many times
the form may change completely.
And a sheet of paper, when crumpled between the palms of
both hands
and then spread out, becomes a textured surface.
It is no longer the same in form but completely different from
the original paper.
What is termed a form affected by twisting is a form which
results from such a process.
The materials do not change at all,
but the forms change completely.
First let us take twisting and twining:
In the new forms
the forces which were applied to create them
remain as lovely lines and streams on the surface.
Next, dappling and crumpling; in the forms so made
the record of the forces applied remains as protuberances
prominent on the surface.
And finally,
as a carpenter planes wood
very fine thin shavings appear,
frizzling, curling, or curving;
this is a form entirely different from that of the original solid
wood.
Scattered throughout the central and western parts of the main
island of Japan,
the "half-finished whittling" offered on the altar on January 15
is, as its name implies,
made of a wooden stick whittled by a small knife. It is whittled
part of the way
upward from the base and downward from the top.
Though the stick is the same stick,
its appearance undergoes a complete change through the simple
technique of whittling.



Forms of twisting (HINEBU 拵): When money is placed before a Buddhist altar, one puts the coin on a piece of paper, twists it hard, and presents it as an offering. This, in just that form, is called a "holy twist." In summer, when a cold towel is served to a guest, it is

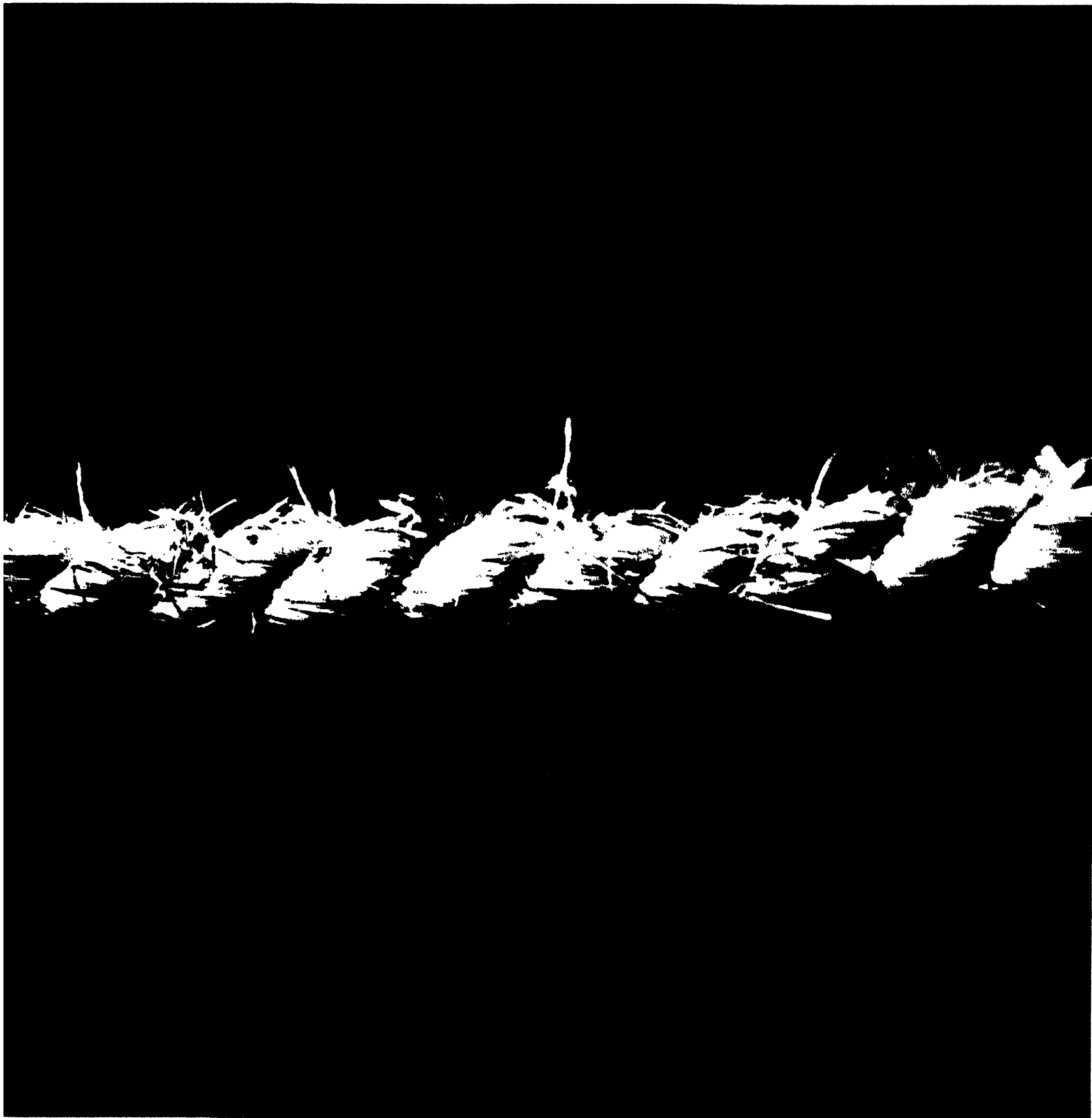
offered in the form it takes when the cold water is wrung out from it. This is called *oshibori*, meaning "something wrung." By wringing, a plane is made three dimensional, upon whose surface there runs the wrung lines of force.

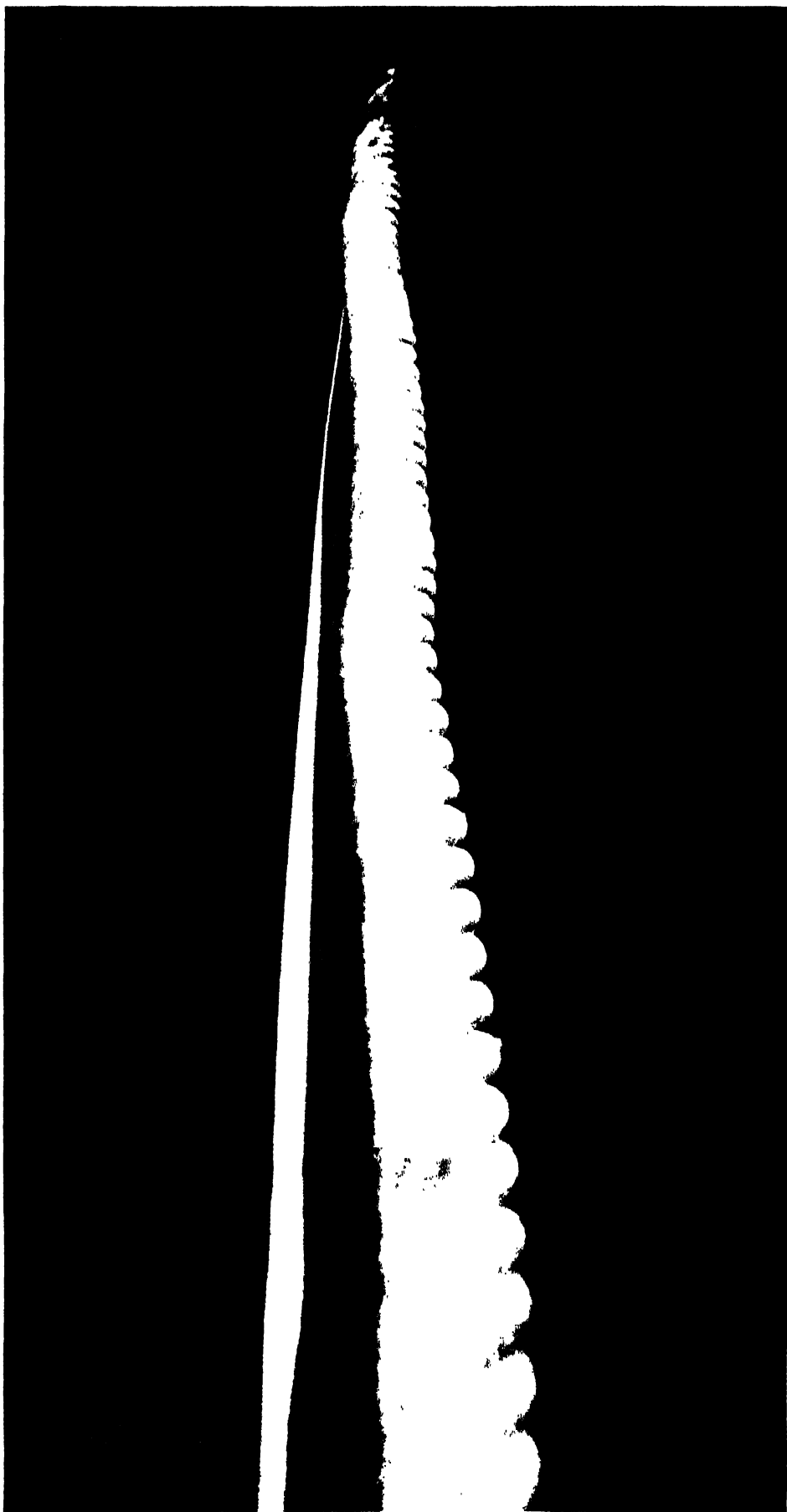


Forms of twining (yori—撚): Twining a narrow strip of Japanese rice paper up and up with one's fingertips creates a paper string. When two of them are entwined, they become a strong cord. Similarly when rice straw is used, it becomes a straw rope or hawser. A sacred

rope with tufts of straw or strips of paper is an enduring form in which power has been gathered, and there is no resemblance at all to the original piece of thin paper, slender straw, or string.



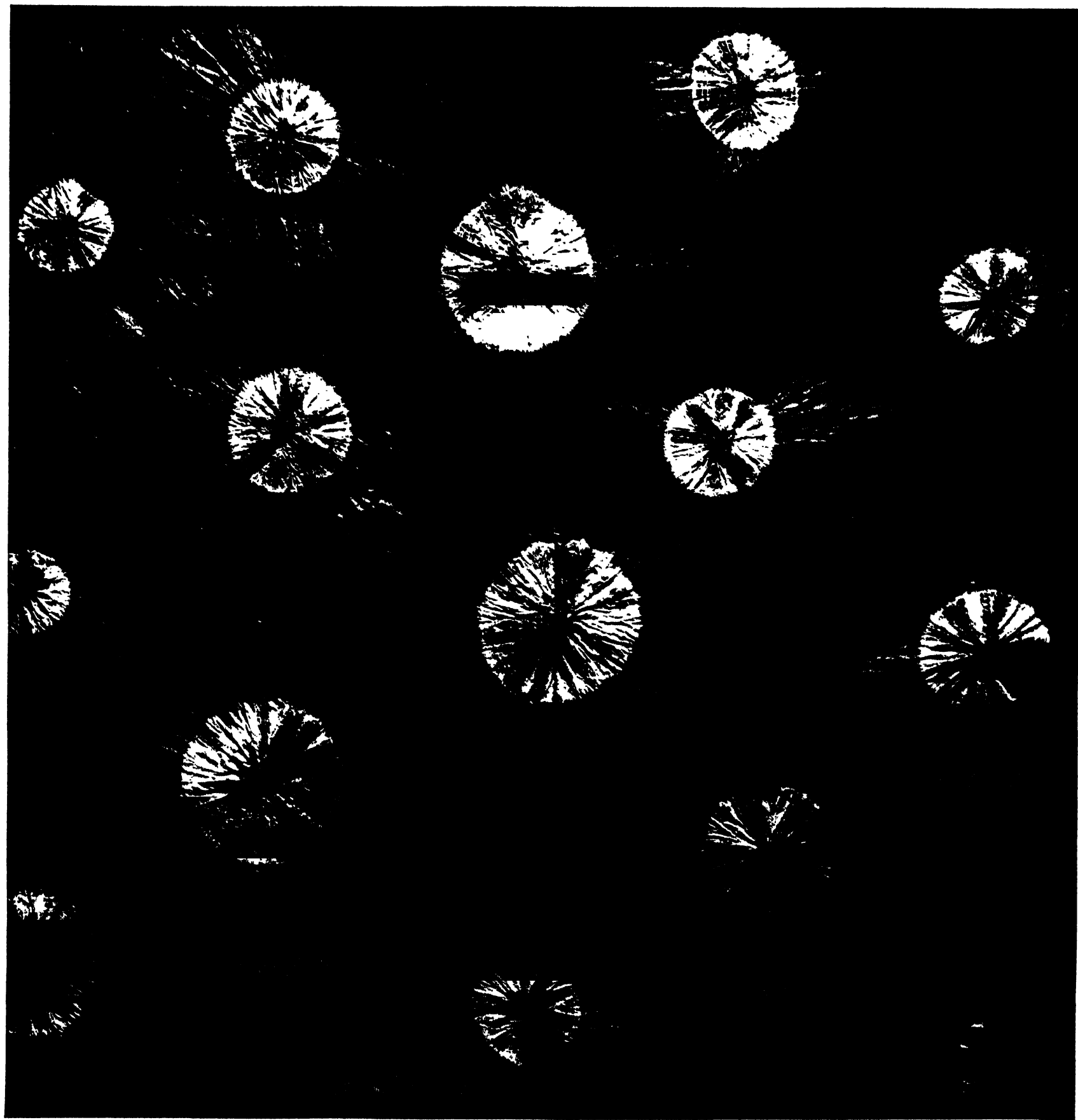




Forms of dappling (simbon—絞): When a portion of white cloth is pinched, tied firmly with a string, and dyed, the dye does not reach that portion pinched by the string. When the string is untied, that part remains white, and the material retains the pinched shape. That

portion is dimpled. While a design is so formed, the smooth material is uneven on its surface and its texture is enriched. In lawn-dapple one enjoys the clustering of such protuberances. With a larger dappled pattern we make the material smooth once more and take pleasure

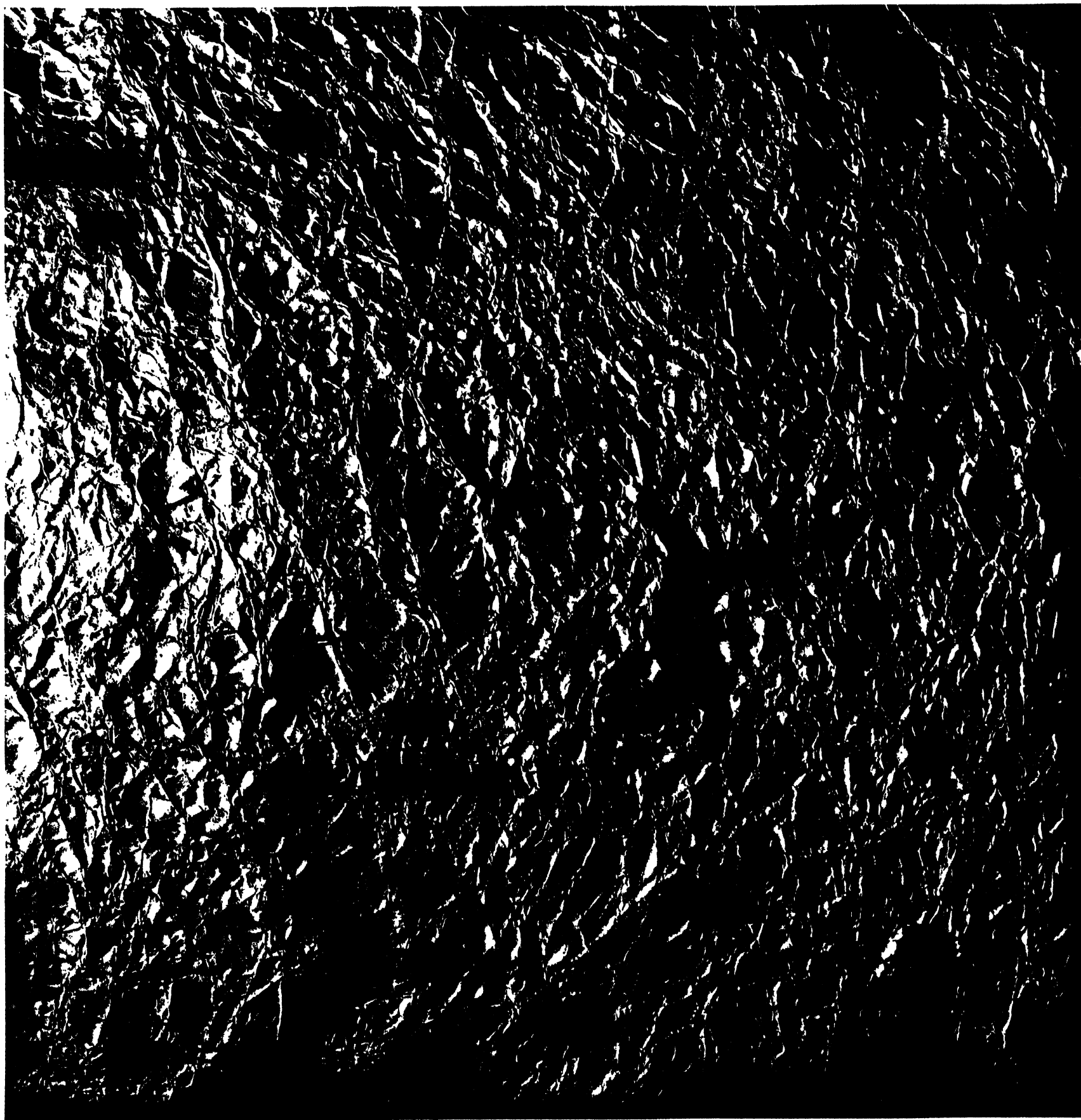
from its design. And even with materials which cannot be pinched, because they are harder than paper or cloth, there are patterns copied from this design and called "dappled pattern."



Forms of crumpling (momiji). When a sheet of paper is crumpled and then spread out, its manmade smooth plane surface is lost and small irregular indentations overrun its surface. It makes light vivid with diffused refraction and collects a soft sheen, so different from that

of a smooth plane surface. The gold or silver crumple-foils achieve a sheen such as this, and they are pasted on sliding doors. And the irregular crumpled lines of those that are smoothed out and pasted on poem-paper are much enjoyed. When a piece of paper is wound

around the handle of a writing brush and pushed down from the top, it gathers up small crinkles like those of crepe. The paper dolls made with this material, may be considered a form of crumpling.





Forms of shavings (kizumi 削) As a pencil is sharpened or a dried bonito is shaved, the outside surface of the shaving shrinks, and its cut side lengthens and curls backward. Dried bonito shavings and the thin curls of sliced burdock root are delicacies to be enjoyed as

culinary forms of shaving. The felicitation stick (half-finished whittling) used in rural areas, the bullfinch of Kyushu, and the curved hen of Yamagata are all whittled in this way and their shavings curl backward like feathers.





Forms of Severing (KIRIHANASHI 切り出し)

Oriental once burned tortoise shells or animal bones,
and from the shapes of the burned cracks they told man's fortune.
What kind of cracks would appear,
none knew until it was tried.

They wagered their lives
on the accidental forms of cracks on a tortoise shell.
Forms or designs handed down to this scientific age of the
twentieth century
that depend on natural or accidental broken lines or a crazed
surface

may have something akin to the spirit of antiquity,
should one trace back their history.

Breaking, chipping, or cracking
are extremely simple techniques.

However, careful consideration and planning
is all the more necessary,
because once broken, once chipped off, or once cracked,
no longer will it be possible to bring objects back to their
original form.

With this thought deep in his heart,
prayerfully the potter, with his great power
and his quick striking speed,
makes the crazed surface glow with splendor.

A basin for the garden is carved with a chisel under great pain,
and as a final touch one of the corners is deliberately chipped
off!

Covered over with manmade chisel marks, this suffocated
basin

begins to breath through its chipped naturalness,
and becomes a part of nature's order once again.

In the processes of cutting, severing, dropping, removing,
although these may consist of quick blows, the result does not
depend on chance.

Here technique is applied as man's imaginative power wills it.
This sense of lineal sharpness finds its expression
in such Japanese phrases as "severing the cloth," in tailoring,
or "cutting out the hearth," in construction.

Cutting off the hair of a person entering the Buddhist priesthood
or bobbing the hair of a Japanese widow
show how deep one's feeling is.

The pennants used by warriors, ornamental gable beams of a
shrine, or the bamboo flower vase,
all these are works created with edged tools used lineally;
and the clean-cut section extols its own beauty.



Forms of tearing (YABURI—破): Among poem-papers there is one called *yaburitsugi*, meaning "tearing and putting together"; that is, the fragmented paper is put back together with paste, and its accidentally created lines with torn edges are used as a background design for

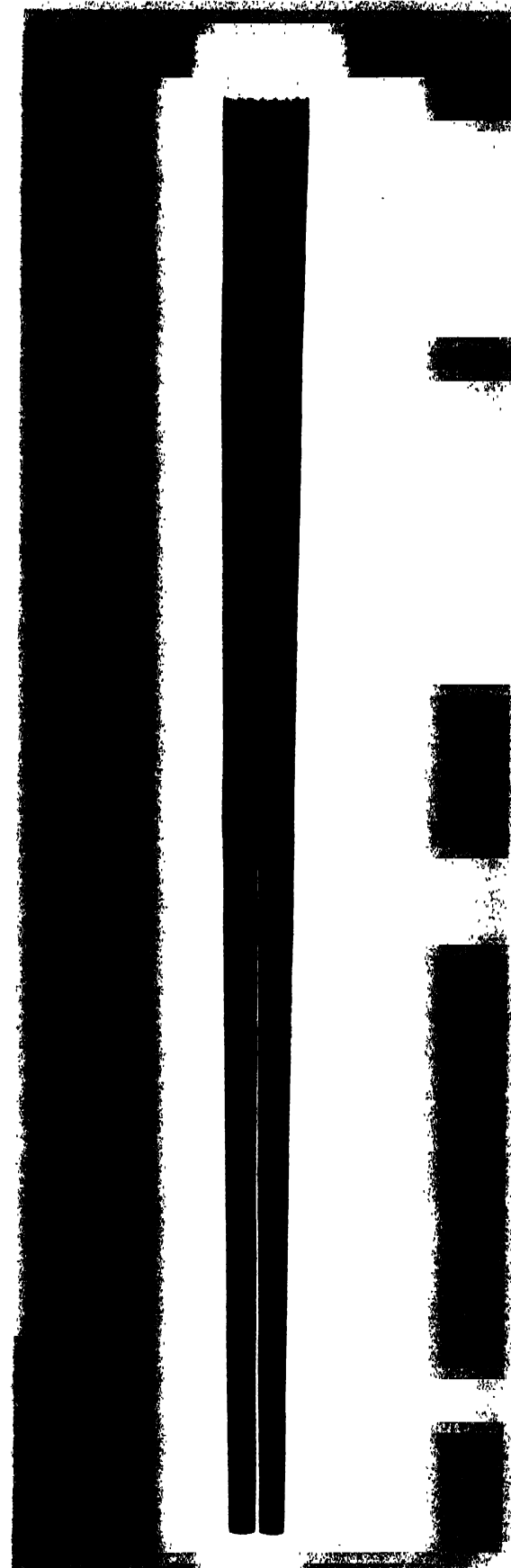
the writing of a Japanese poem. The fissures appearing on lacquer work, the crazing crackles in porcelain, these are born of the difference in the expansion rate between the base material and the surface paint or glaze. And we enjoy the small fissures. The resisting power

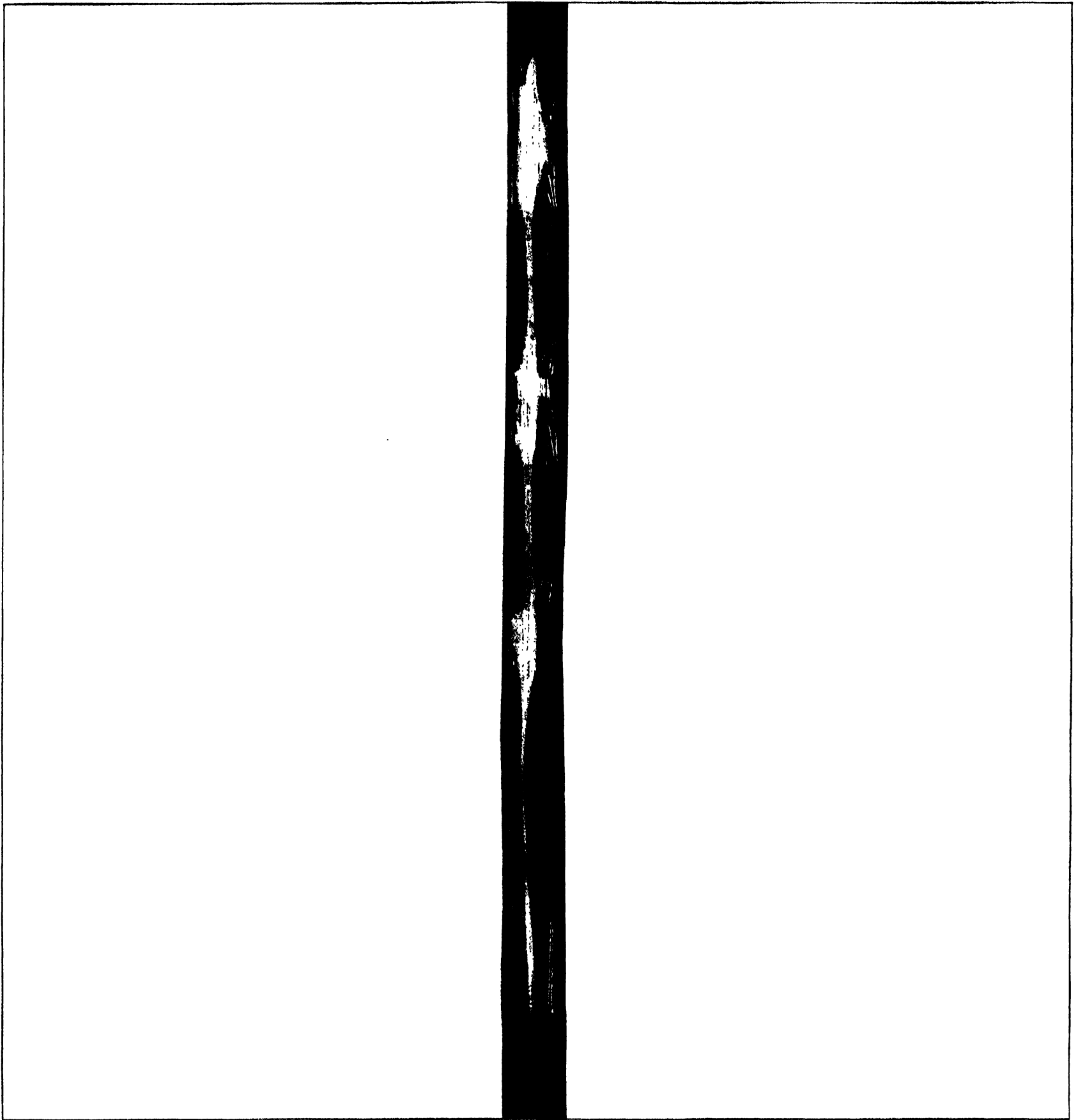
of the cracked material that endured as best it could is expressed in these random lines.





Forms of splitting (wan 割): Chopsticks are used in pairs. A length of wood is split half-way into two parts and when using is split completely in two. Once split and used, they are discarded and never used again.

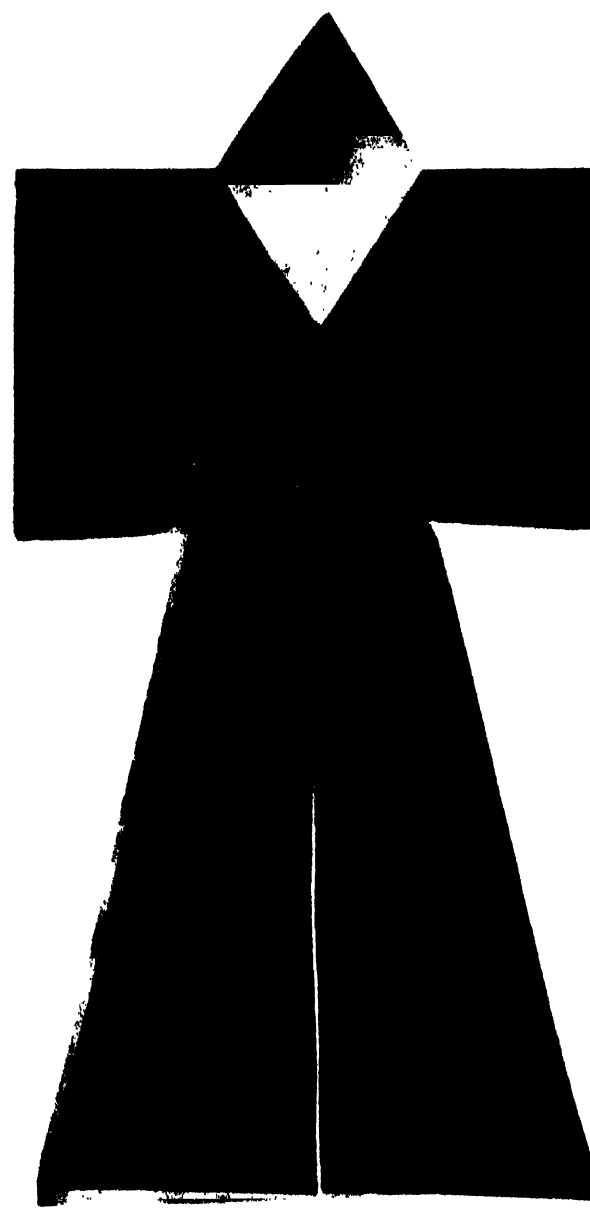
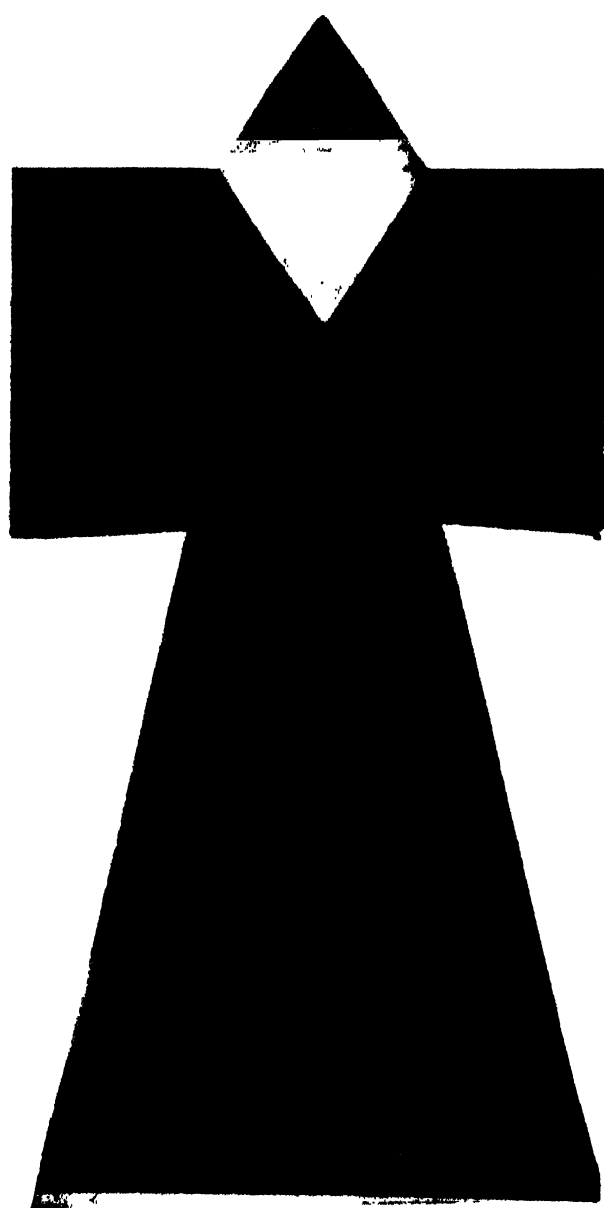


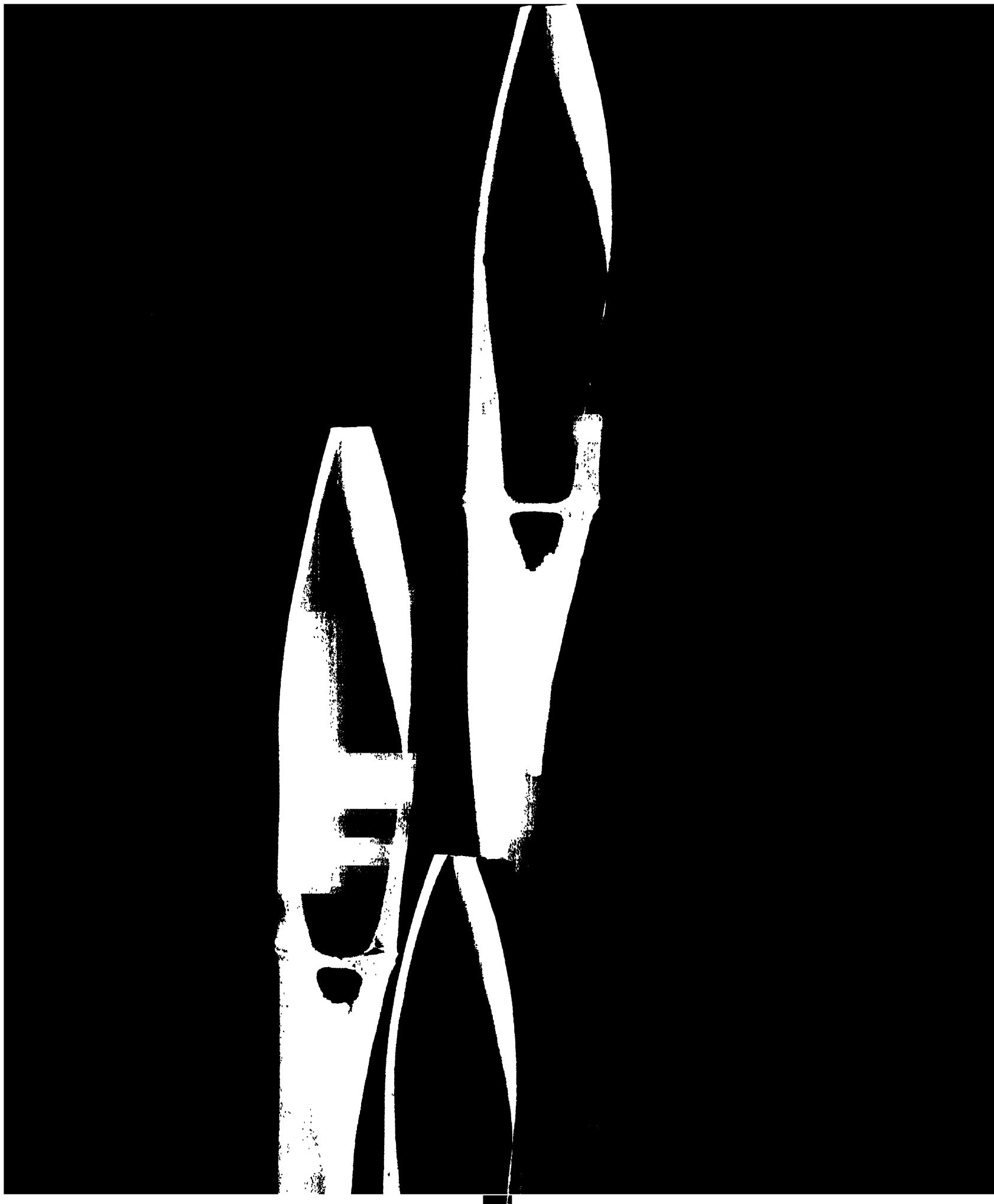


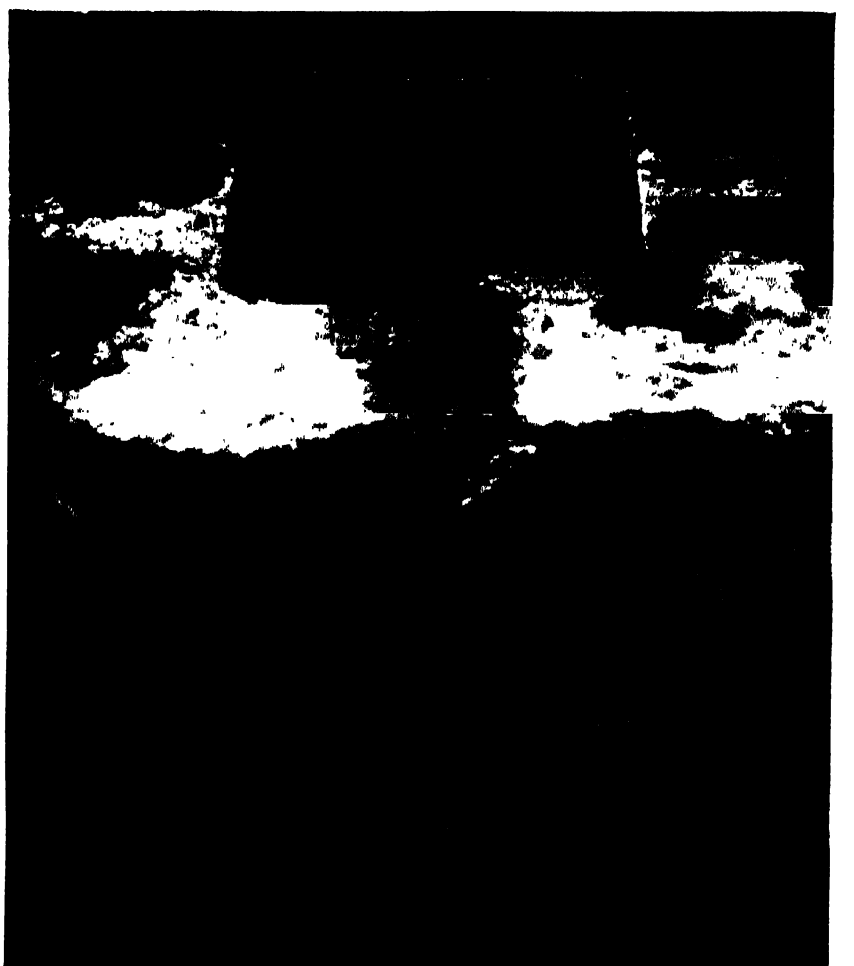
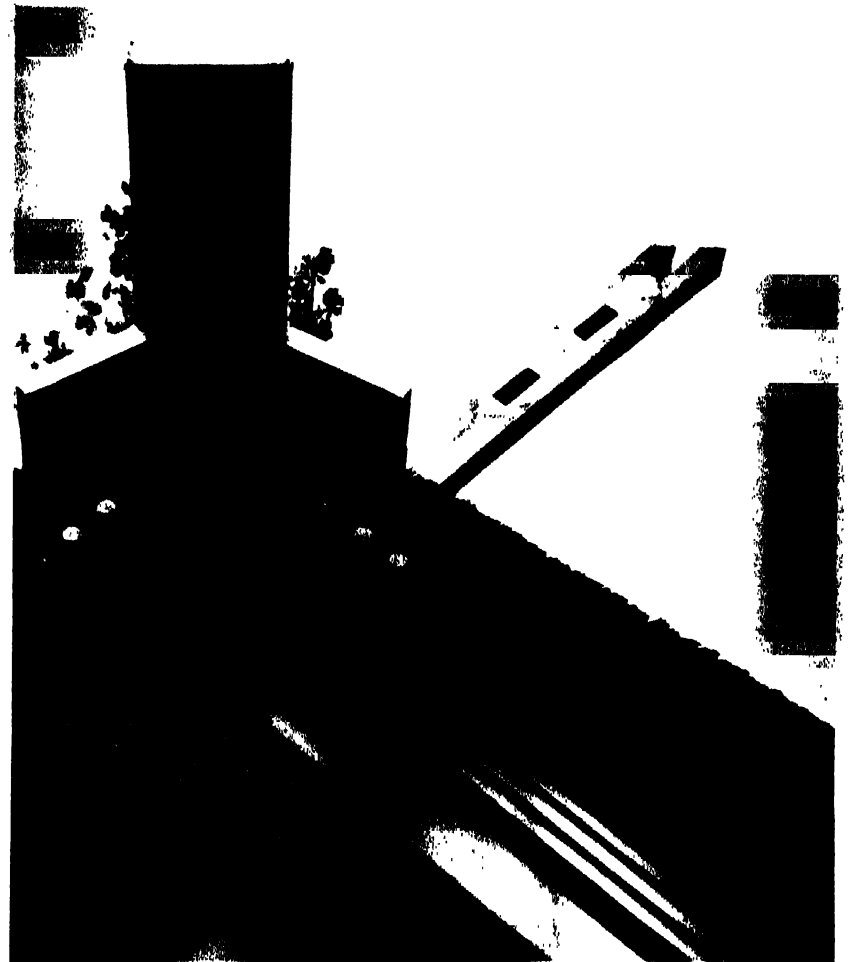
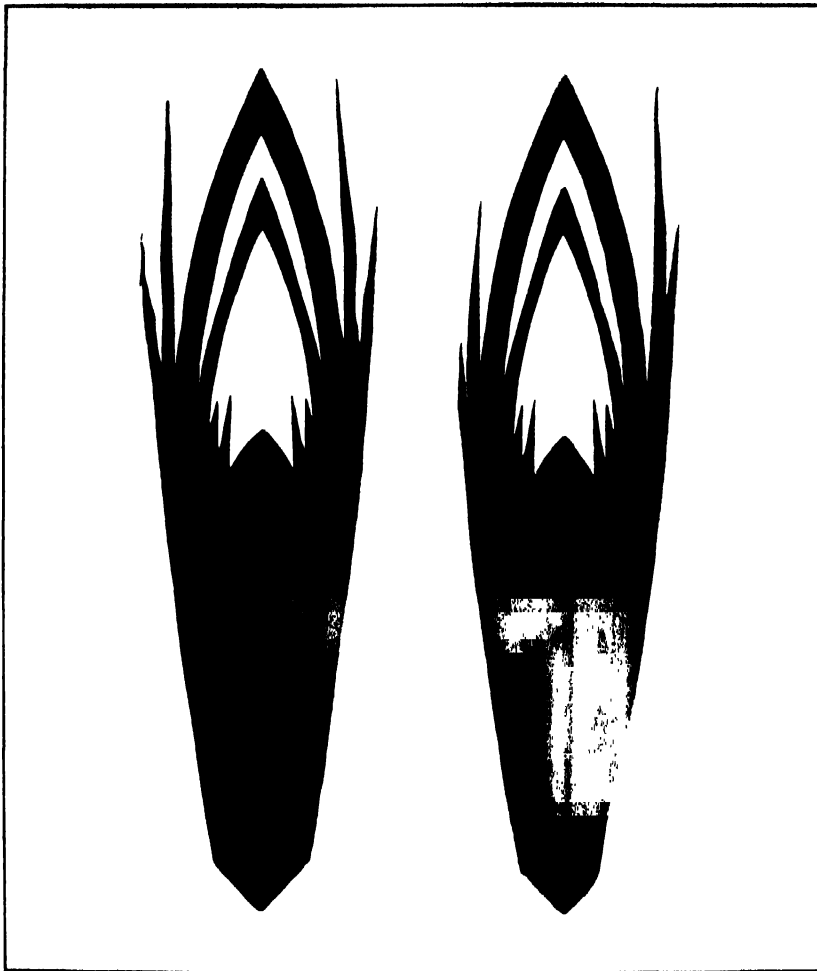
Forms of cutting (kiri 切): The ends of the diagonal ornamental gable beams of the Grand Izumo Shrine are cut perpendicular to the ground, and those of Ise's Inner Shrine, horizontally. When the cut is vertical, the pointed end of the beam sends up its splendor to heaven;

when the cut is horizontal, it calls for winds. The bamboo used to decorate gates at the New Year and the flower vase made of bamboo illustrate the sharp beauty of cut sections. A flower vase made from a bamboo trunk with both ends cut off, leaving one joint between, is

called a "short waist"; with an opening cut out in the top section it becomes the "lion's mouth"; and with a cut section between two nodes it is called a "bamboo-duplex." Depending upon the way the cuts are made, great interest arises from the various sections.





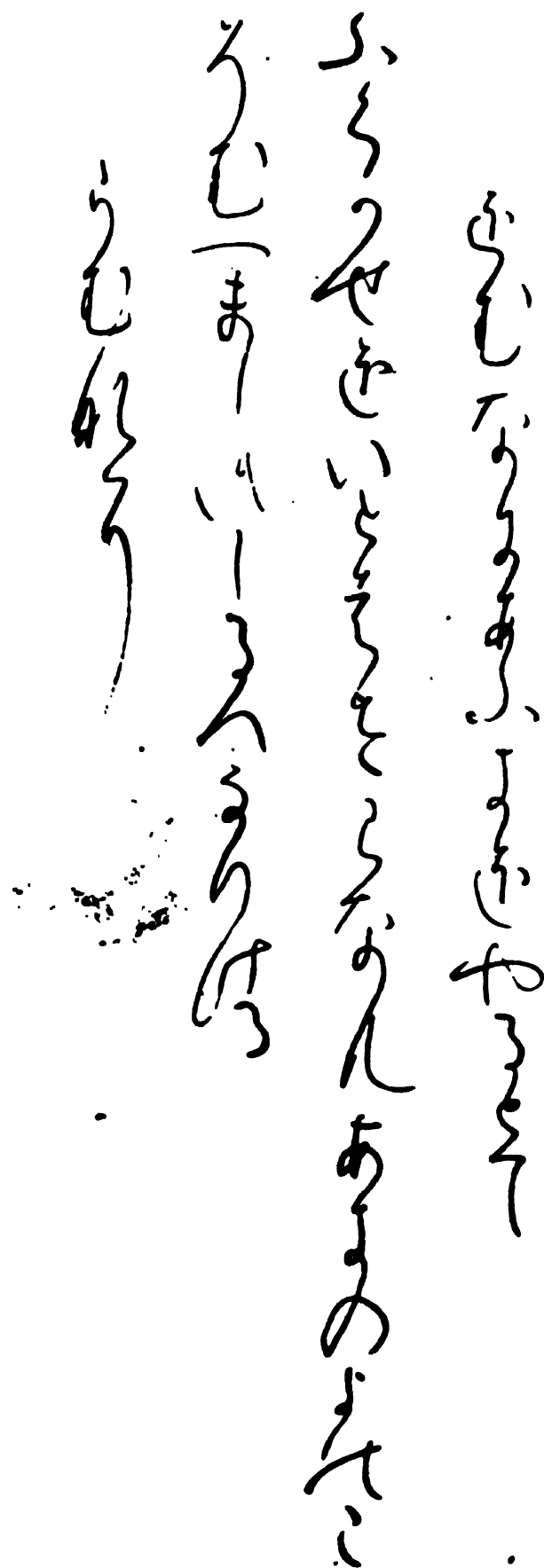


Forms of Transfiguration (FU ZUSHI 変容)

Is it possible to discover something characteristic of forms in
Japan
that continually change their appearance and expression?
In contrast to a Western tendency to make
the original forms abstract,
and to abstract further from the abstraction,
to strengthen expression
and to go on accentuating it,
is it proper to speak of the Japanese inclination
to simplify the essential gestalt of the original form,
deliberately to reduce the number of elements, to shade, and
with overtones and reverberations
to attain a soft, spreading diffusion?
From formal style to semi-cursive style, from semi-cursive style
to cursive style,
thus the direction toward which a change in appearance takes
is always evident in calligraphy, in landscaping,
and in anything that has a form.
Similarly, the heart of the Japanese
does not like an intersecting straight-line composition,
and so creates the interior composition of a tea-room
where width and height here, there, and everywhere differ
one from another.
In contrast to a bridge that extends in a straight line,
boards of the same shape are arranged zigzag as in the "Eight
bridge pattern";
and stone piles on which one walks across the pond are driven
in a non-orderly fashion
as evidenced in the "stepping pondstones";
thus simplification, differences, or calculated disarrangements
are the Japanese ways to proceed.
Flames, waterspouts, and tornadoes rise in nature's fury
and are perceived first for their very violence.
Then they are fixed into art forms like the "flame drum," the
Fudo's nimbus,
the pagoda's ornamental finial, and the "cloud dragon design."
The cloud pattern painted on the ceiling of the Kamosu shrine
makes it seem as if the building that could not be lifted from
earth
is made to touch heaven.
However, in contrast to these violent forms,
perhaps the balmy wafting clouds or spring haze or heat
waves
will next capture the Japanese heart.
Nuances like "fragrance," "dawn-like shading," or "dapple-
shading"
are not concentrating forces but, rather, expanding gradualism.

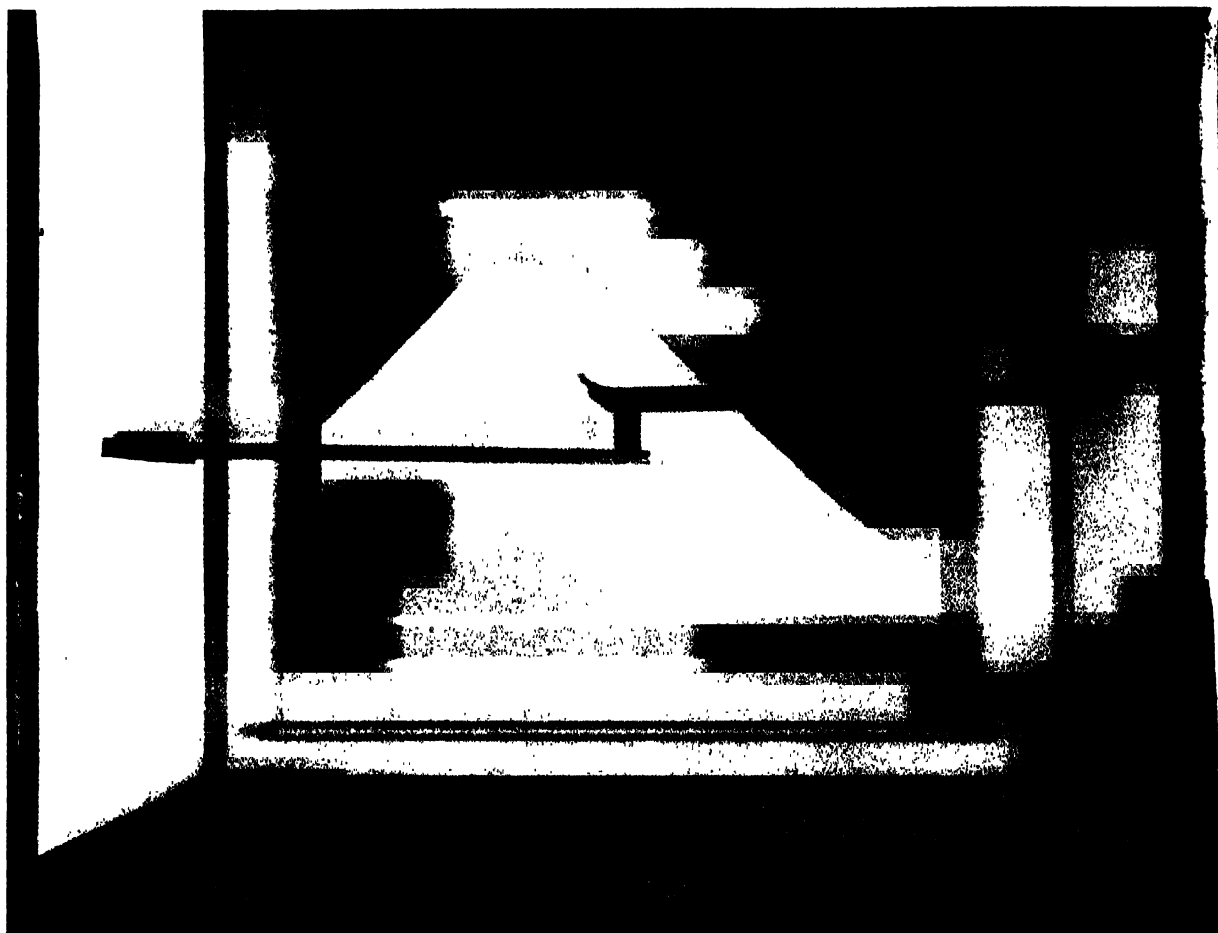


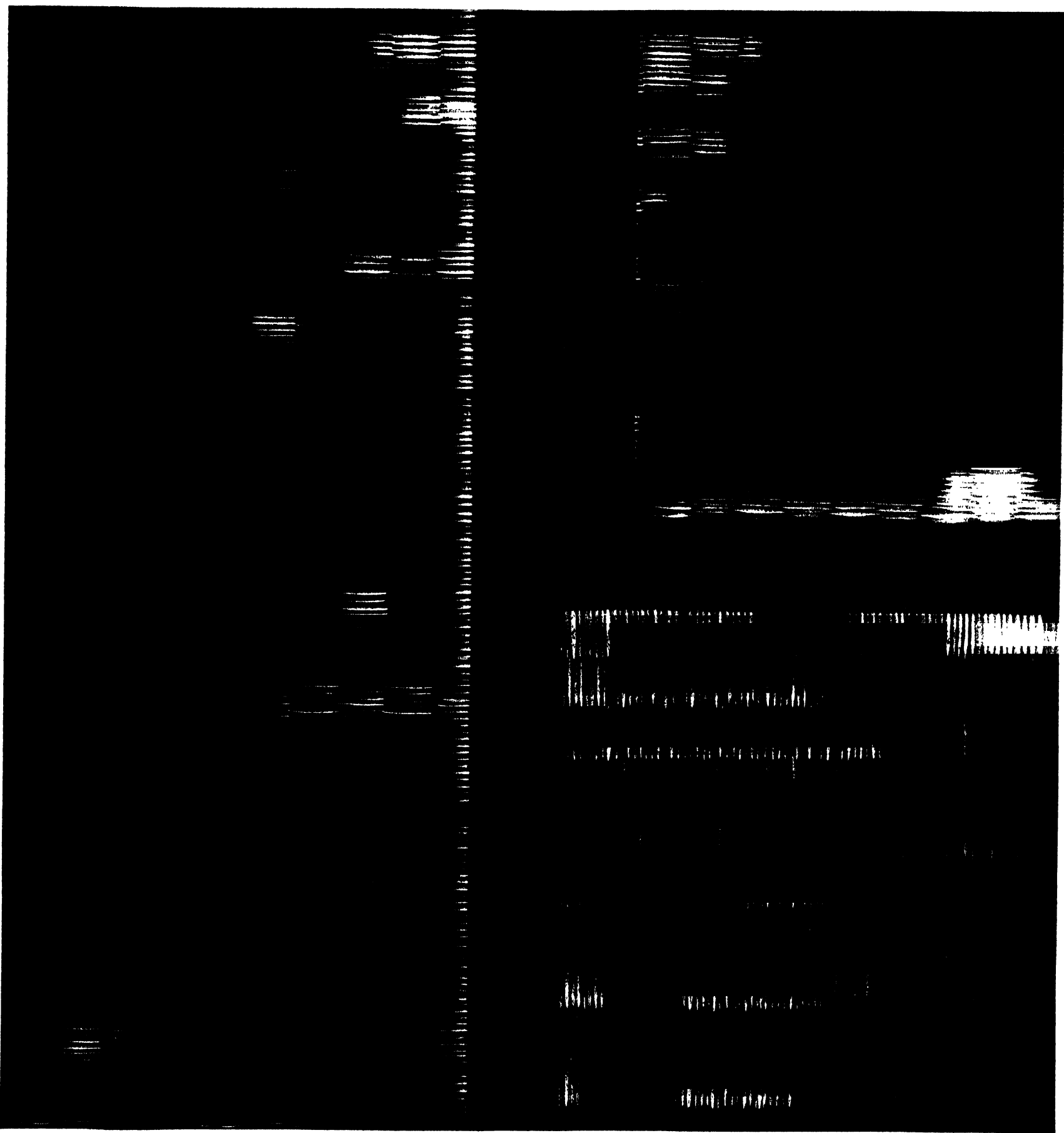
Forms of simplification (kuzushii 崩): From things angular and powerful to those gentle and roundish—this seems to be the tendency of form change in Japan; for example, from the rigid formal style of writing, through the semi-cursive style and toward the world of the cursive style of the feminine hand; and words that are thus made cursive with beautifully graceful curves are cast into a mold and become a catch for a sliding door. And all varieties of crests or patterns lose their own original force as they are made cursive, yet they grow into forms that appeal to gracefully refined sentiments.



Forms of difference (CHIGAI-- 違): There is a form of shelving called "staggered shelves." Boards are not put across in a monotonously straight line; instead, two boards are placed, high and low, at different levels, overlapping each other in the middle. Wide boards or large

stones of the same size staggered and joined together, make an "eight bridge pattern." At a felicitous or sad moment several floor mats of the same size are spread out in different patterns, according to the occasion.

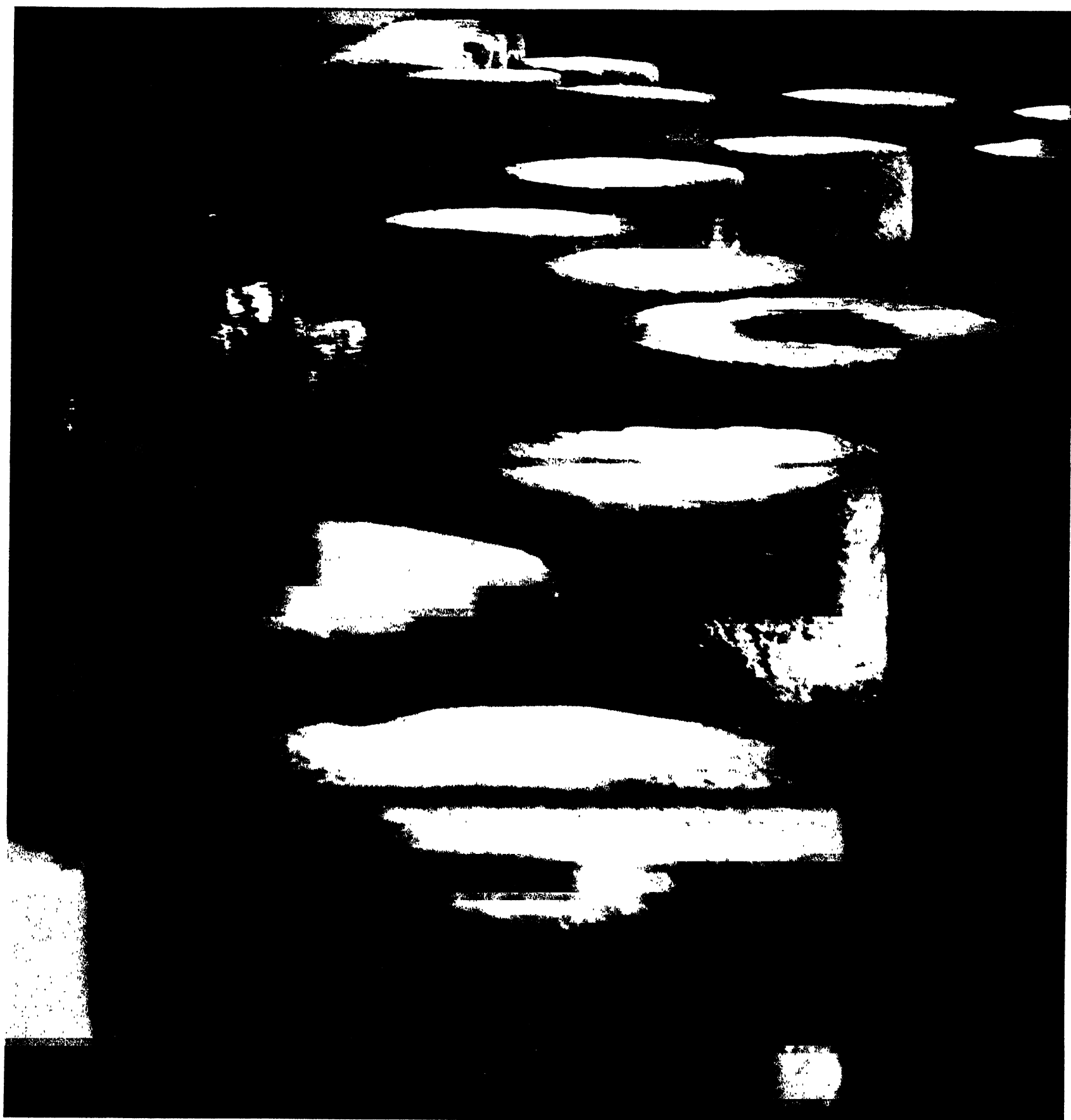




Forms of disarrangement (MIDARE—乱): In the picture scroll of *The Tale of Genji*, there is the literary section called "the disarranged writing." With a beautifully flowing cursive style words are written, one overlapping another, in such a manner that the anguish of

disturbed amorous feelings is expressed through the form of words, which are arranged to bring out the meaning of the passage. The stone piles driven into a pond irregularly control the movements of one who crosses on them, perhaps affecting also his state of mind.

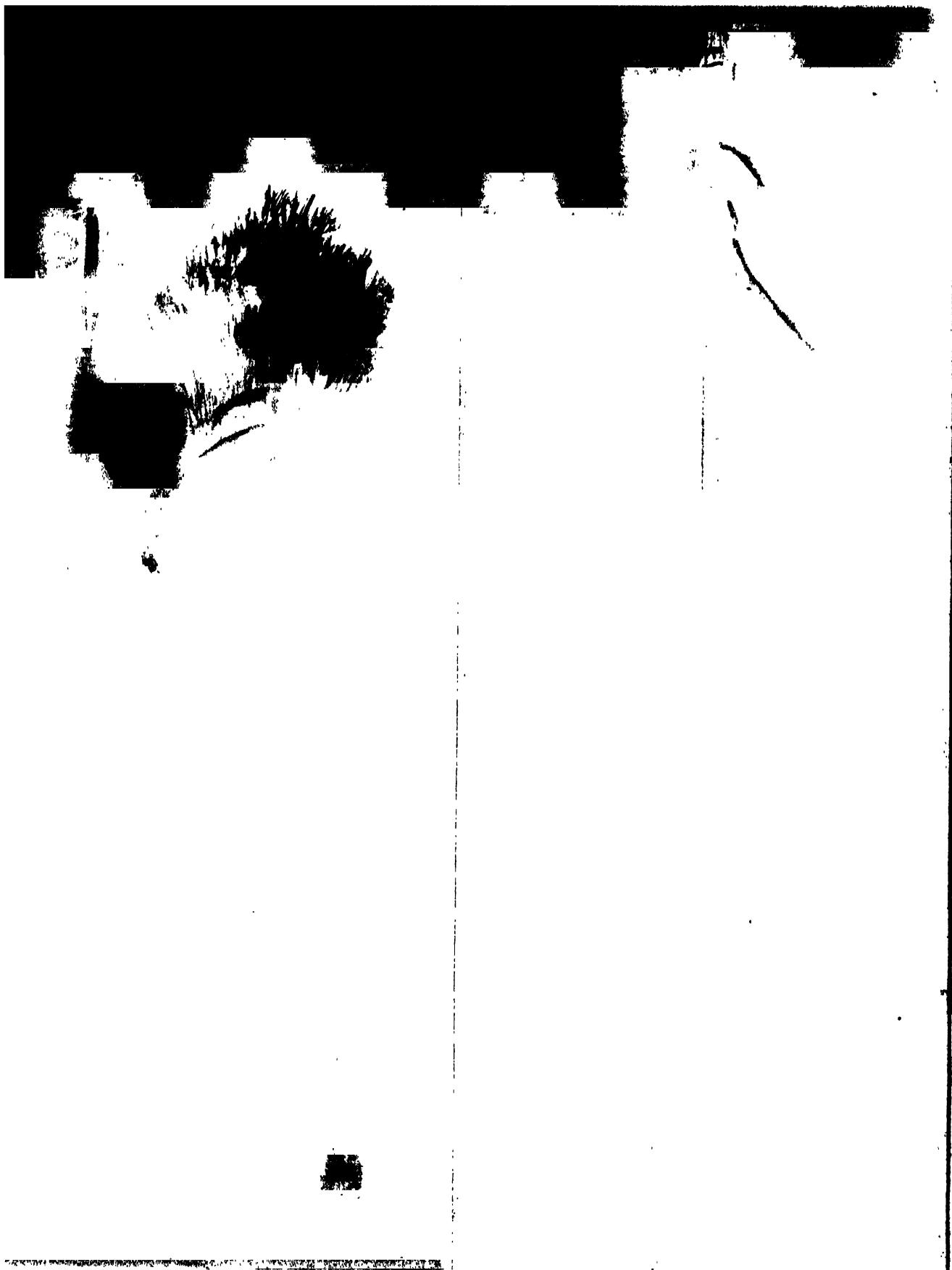


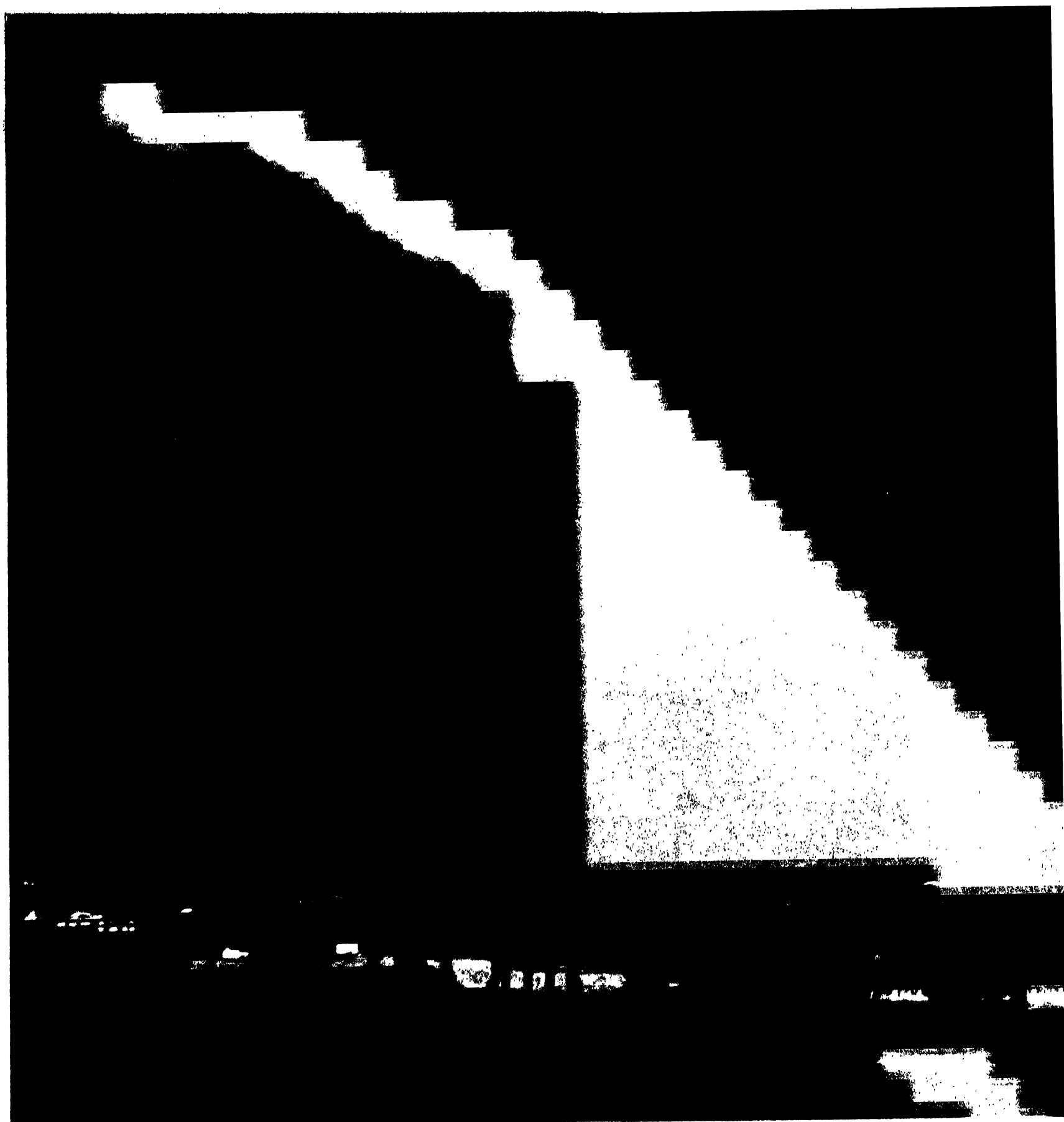


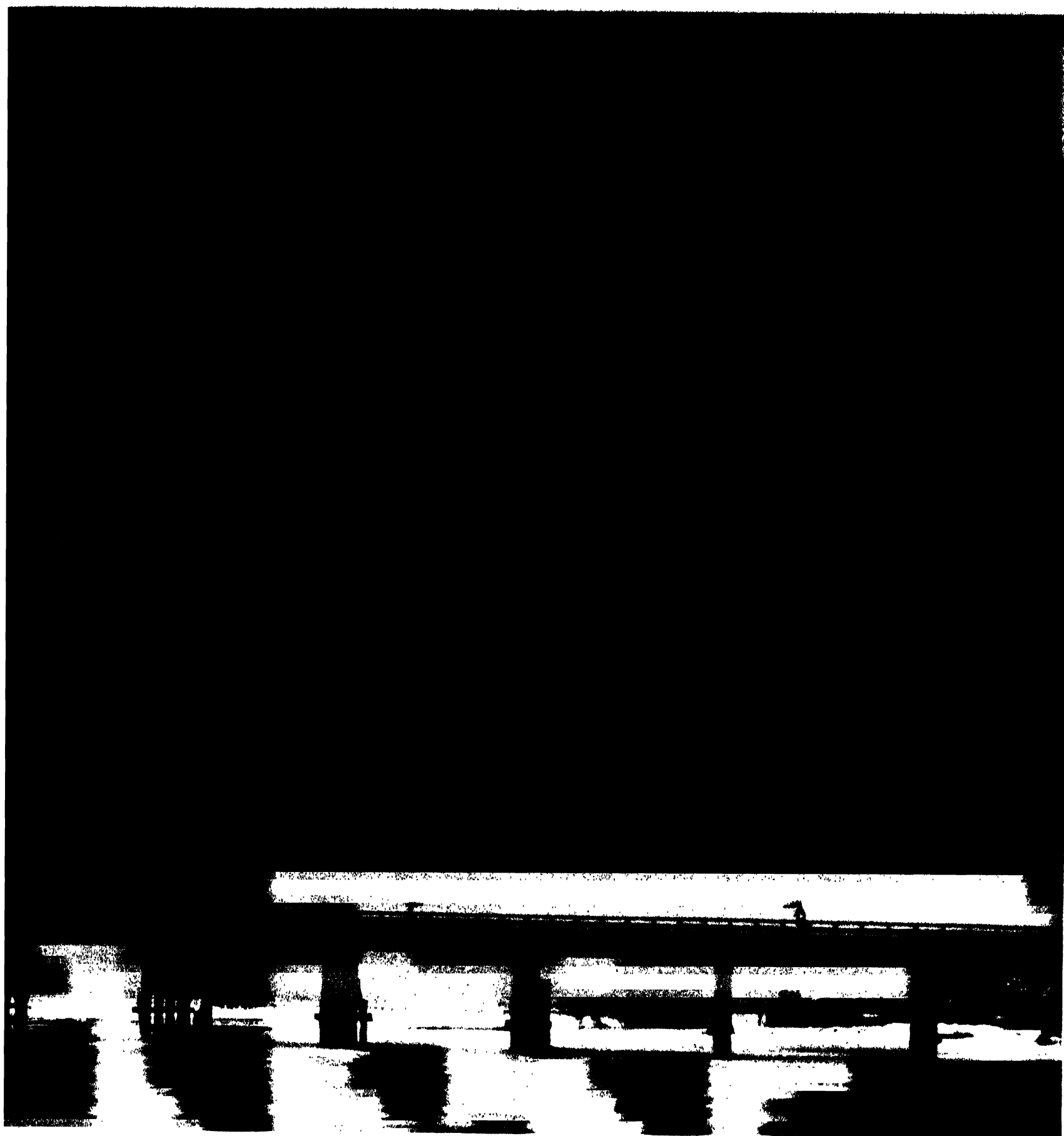
Forms of shading (*bokashi* -- ぼかし): When one is gazing at Mount Higashi, Mount Kita, and other mountains that surround Kyoto, a haze appears at unexpected places, then it fades away. It has such charm that it seems almost staged. The *sumi* smudges, the mists of Japa-

nese paintings, the cloud drifts of the picture scrolls - all of these probably originated from such delightful, natural phenomena.









Glossary

- page 8* **KAKOI** 囲
Enclosure
- 12** **BUTSUGA** 仏画
Buddhist painting
- KATACHI** かたち
Form
- EDO KOMON** 江戸小紋
A dainty textile design of the Edo period printed by a paper pattern with countless holes in it made by a gimlet tip
- MONSHŌ** 紋章
Family crest
- 14** **KYOKU** 極
Pole
- CHŌTEN** 頂点
Apex
- 15** **KATA** かた
Type
- ROJI** 露地
Tea garden lane or path
- SUTEISHI** 捨石
Literally, "cast-off stone;" used to break the monotony of formal stone arrangements
- TOBIISHI** 飛石
Stepping stones
- 22** **EMAKIMONO** 絵巻物
Picture scroll
- KASUGA ZUKURI** 春日造
Kasuga style building
- RENGA** 連歌
Linked or chained verse; the classical type consists of 100 links
- 24** **SOROBAN** ソロバン
Abacus
- JUZU** 数珠
Rosary (Buddhist)
- NAMIMOYŌ** 波模様
Wave pattern
- TATEGŌSHI** たて格子
Vertical lattice work

- page 30* **EN** 縁
Veranda
- HANAMICHI** 花道
A wooden walkway extending from the stage to the rear of the auditorium, used in the Kabuki drama
- HASHIGAKARI** 橋かかり
A wooden walkway extending from the rear side of the Noh stage to the greenroom
- NOBEDAN** 延壇
A paved garden path
- SODEGAKI** 袖垣
A privacy fence
- SUNOKO-EN** 簀の子縁
Bamboo veranda
- TANZAKU ISHI** 短冊石
A narrow, long stone in the shape of the poem paper called tanzaku
- 37** **ICHIMATSU** 市松
Check
- YONHAN** 四半
Checkerboard pattern, tilted 45°
- 38** **UCHIWA** 扇
Fan
- KUMADE** くまて
Rake usually made of bamboo
- 43** **MIZUHIKI** 水引
Red and white paper strings for tying presents
- 44** **AYATORI** あやとり
Cat's cradle
- SUDARE** 簾
Bamboo blinds
- 46** **AJIRO** 網代
Wickerwork
- 50** **AZEKURA** 校倉
A storehouse made of logs
- IZUTSU** 井筒
Well-head or cross-hatch
- KŌSHI** 格子
Lattice

page 50 **SAN** 三枚
 Cross pieces used for a sliding paper door
SHŌJI 障子
 Paper sliding doors
 54 **KABUKI** 冠木
 Lintel or crossbar of a gate
NUKI 引
 A kind of brace usually of wood, running horizontally through holes in upright pillars
 55 **KANZASHI** かんざし
 Hairpin
 58 **KATAWASE** 口合わせ
 Shell-matching
MIKASAYAMA 三笠山
 A Japanese pastry made in the shape of Mt. Mikasa by joining one piece from above and another from below with sweet bean-paste inside
MONAKA もなか
 A Japanese pastry made by joining one piece from above and another from below with sweet bean-paste inside
UTAAWASE 歌合わせ
 Poem-matching
 62 **ARARI**
 Hail; one of the forms of collection consisting of dots like hail
KANOKO かのこ
 Dapple; a pattern made of spots resembling those of a faun
SAME さめ
 Shagreen; a design pattern resembling the shark's skin
 63 **HOSHI** 星
 Star; a pattern made of protuberances clustered on a surface as on a helmet top
 65 **ORIZURU** 折鶴
 Folded paper crane
SENJU KANNON 千手観音
 The thousand-handed Kannon
YOSEGIZAKU 寄木細工
 Wooden mosaic
 68 **ISHIYAMAGIRE** 石山切
 A special, elegant paper produced at Ishiyama for writing poems

page 68 **JŪNIHTOE** 十二単衣
 Ceremonial robes of Heian court ladies worn in many layers
SANSANKUDO 三三九度
 A ceremonial triple exchange of nuptial cups of *sake*
SEKKU 節句
 Doll festival in March for girls and in May for boys
 70 **KŌGETSU'DAI** 向月台
 A sand mound representing Mt. Fuji at the Silver Pavilion in Kyoto
 71 **MIKOSHIARAI** 御輿洗
 Festival at the time of the cleaning of the portable shrine at Gion in Kyoto
 72 **WAKA** 和歌
 A five-line Japanese poem
 74 **TSUZUMI** 鼓
 Hand-drum
 76 **HIFŪMI** 一・二・三
 A one, two, three relationship
SHICHIGOSAN 七五三
 Three groups consisting of seven, five and three units
TSUI 対
 A pair; the counterpoise of two different objects
 81 **SHŌCHIKUBAI** 松竹梅
 Ideal triad of pine, bamboo, and plum
TSURUKAME 鶴亀
 A crane and turtle, an ideal pair
 83 **SANGE** 散華
 Buddhist rite of strewing paper flowers during a sutra reading
SHIKISHI 色紙
 Colored paper for writing poems
 83 **TANZAKU** 短冊
 A long strip of poem paper
 84 **EDA ORIDO** 枝折戸
 A folding door made of twigs
FUROSHIKI 風呂敷
 A square cloth used for wrapping and carrying small articles
MIZUGAKI 瑞垣
 Holy hedge
NAKAKUGURI 中潜
 Middle wicket-gate

page 84 **TAMAGAKI** 玉垣
Sacred fence

86 **OKOSUZUKIN** 御高祖頭巾
Lady's cone-shaped head covering

TSUNOKAKUSHI 角隠
Bridal head covering

91 **CHŌCHIN** 提灯
Paper lantern

SASAE ささえ
Support

94 **DAIKOKU BASHIRA** 大黒柱
The pillar of the god of wealth

KAERUMATA かえる股
Frog-crotch

KAKEJIKU 掛軸
Hanging scroll

96 **JI** 柱
Bridge used with string instruments such as the **koto**

98 **JIZAIKOMA** 自由駒
Extension pothook

106 **ENZA** 円座
A circular mat

SORI 反
Curvature

114 **UKIYOE** 浮世絵
Woodblock print

page 116 **KUWAGATA** 鉦形
A hoe-shaped crest used on a helmet

124 **KICHŌ** 几帳
Screen made of free-hanging cloth

ŌSUBERAKASHI 大垂髪
A grand sweeping hair-style

SARABIDE 蔵手
A bracket design used on a nob at the end of a bridge rail

TARE 垂
Literally, "weeping;" a design suggesting the soft casual motions made by winds, or any swaying movement in obedience to the downward pull of gravity

125 **NARUKO** 鳴子
Clapper

MATOI まとい
A fireman's standard

page 125 **SHIDE** 紙垂
Pure white, sacred paper strips

131 **SHISHIGEMOYŌ** 獅子毛紋様
The "lion-mane" pattern

132 **HIDASUKI** ひだすき
Crimson cross-design baked on pottery with rice straw

KONOHA TENMOKU 木葉大目
Leaf-patterned tea-bowl on which the leaves are baked

SHIMENAWA 注連縄
Sacred rope

141 **HAKONIWA** 箱庭
Miniature garden

146 **BONSAI** 盆栽
Dwarfed tree

HAKAMA 袴
A divided skirt for men's formal wear

148 **SUMAKI** すまき
Sushi roller

149 **ICHIMONJI GASA**
Straight-line hat made from a folded circle of wattle

ORI-EBOSHI 折烏帽子
Court noble's headgear folded in various styles at the top

152 **KEZURIKAKE** 刎掛
"Half-finished whittling;" an offering stick taken to a shrine, made of a wooden stick whittled by a small knife, part of the way upward from the base and downward from the top

153 **OSHIIBORI** おしひぼり
A towel wrung out in cold water served to guests during the summer

154 **KOYORI** こより
A paper string made by twisting a narrow strip of Japanese rice paper tightly with the fingertips

156 **MOMIGAMI** もみかみ
Crumpled paper used for art work

162 **CHIGI** 千木
Ornamental cross-beams on the gables of a grand shrine, like that at Ise

NAGURISHIAGI なぐりしあぎ
A finish achieved by pounding or hitting the surface of wood

- page* 163 KIRETSU 亀裂
Fissures
- YABURITSUGI やぶりつき
Poem paper created by pasting together scraps of torn paper
- 167 SHISHIGUCHI 獅子口
Literally, “lion’s mouth;” a bamboo flower vase with an opening cut out in the top section
- SUNDŌ 寸胴
Bamboo flower vase with both ends cut off, leaving one joint between
- 170 MURAGO 斑濃
Dapple-shading
- SUSOGO 裾濃
Graduated shading of color toward the hem, used for kimono material
- TSUMAMOYŌ 襷模様
Hem-lap design used for kimono material
- 172 CHIGAIANA 違棚
Staggered shelves with two boards placed at different levels and overlapping in the middle
- TATAMI 畳
Japanese floor mat
- 174 SAWATARIISHI 澤渡石
Stepping stones over a pond

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